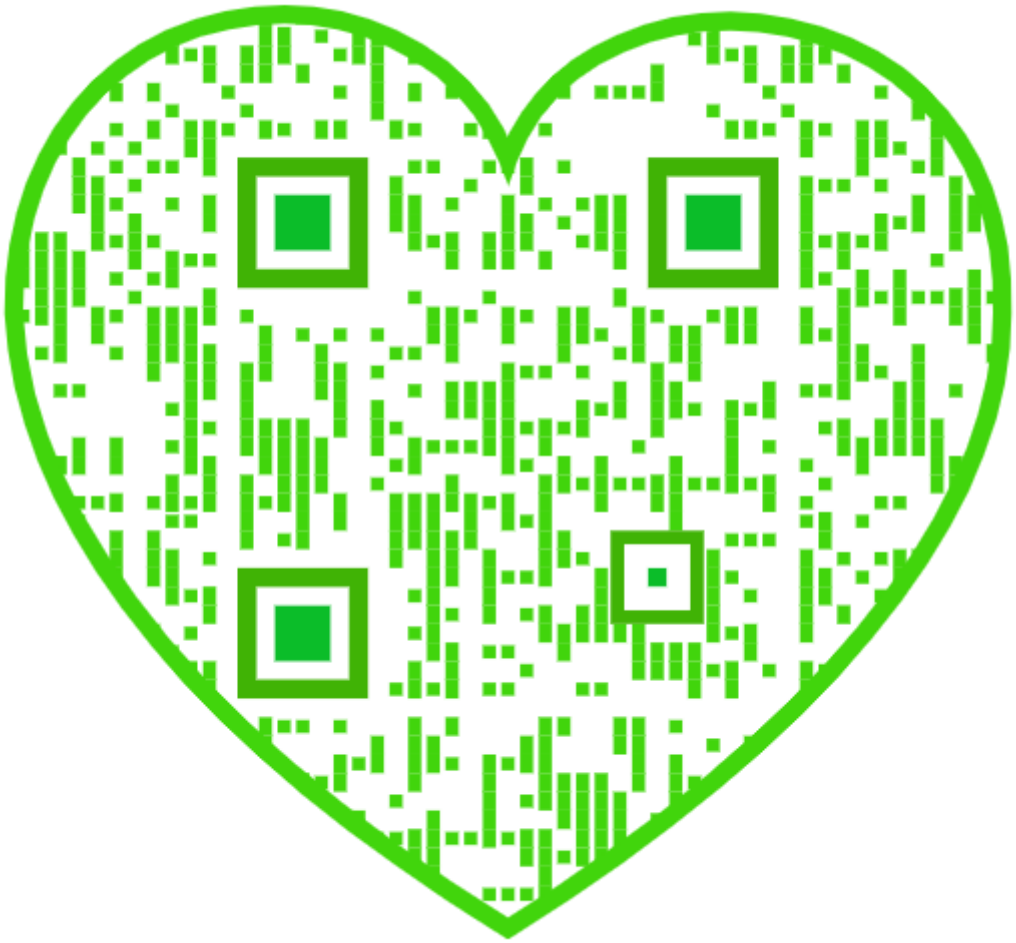

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9355

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"The author of this book has brought together so much information on the subject of harps, Irish and Highland, that it does not seem possible that anything further can be written about them. Surely he has omitted no reference or quotation, nor any illustration, whether from metal, wood, or stone which may bear upon his subject. Mr. Armstrong writes as one having authority. He makes it quite apparent that he writes out of a fullness and minuteness of knowledge, and a cultured and broad interest in all that appertains to the harp, its construction and embellishment, its music, its performers, and its recorders and historians. Every source, too, is laid under contribution, and as a result we have a large and handsome volume which is in no hackneyed sense a mine of information, and which will be a living pleasure to every one who loves the music of the Gaelic people.

"There are many illustrations of old harps still in existence in the book, as well as reproductions of old illustrations from various places. These are very beautiful in tone and execution, and the drawings and photographs have evidently been prepared with the greatest care. There are drawings and photographs too of details of ornamentation of harps, which give us some idea of the very great labour expended on beautifying these treasures, for they were indeed treasures for the eye as well as the ear. And besides illustrating them, the author has described the various instruments in great detail, their measurements, their histories, and the famed musicians who used them. Indeed, not the least charming feature of the book is the almost personal contact into which we are brought with the makers and users of these beautiful old harps. We see the men who make the harps for the love of them, choosing with thoughtful care the sallow and other woods which would give the sweetest tone. We can see them, too, weaving graceful and intricate interlacing, and burning out the design on all available parts of the frame. They worked, not for the price to be paid, but because they loved music and art, and theirs has lasted as work done in such a spirit does last. No higher praise can be given to Mr. Armstrong's own work—this big book on the Irish and Highland Harp—than to say that it too is done in this spirit of reverent love, and therefore it is of the best and will remain a treasure-house of information for many generations of music-lovers."

PROCEEDINGS of the Society of Antiquaries of Scotland. Vol. xxxix. p. 9.

"The carving (of the Queen Mary harp) is difficult to make out upon the harp itself; but a Fellow of the Society, Mr. Robert Bruce Armstrong, with singular skill and patience, has traced the design with a needle-point on sheets of gelatine, and has produced a complete illustration of the harp and its decoration in coloured plates in his recently published beautiful volume."

ENGLISH AND IRISH INSTRUMENTS

MUSICAL

INSTRUMENTS.

ROBERT BRUCE ARMSTRONG,

AUTHOR OF THE HISTORY OF LIDDESDALE &c.

PART II.

ENGLISH

AND IRISH INSTRUMENTS.

9355

MUSICAL INSTRUMENTS

BY

ROBERT BRUCE ARMSTRONG

AUTHOR OF 'THE IRISH AND THE HIGHLAND HARPS,'
'THE HISTORY OF LIDDESDALE,' ETC.

ENGLISH AND IRISH INSTRUMENTS

"Music! oh, how faint, how weak,
Language fades before thy spell!
Why should Feeling ever speak,
When thou canst breathe her soul so well?"

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CONTENTS

PAGE

INTRODUCTION, ... 1-3

THE ENGLISH GUITAR

Description. Popularity of the instrument. Gauge of strings. Tutors. The manner of holding the Guitar. Of the right-hand fingers. Of the left-hand fingers. Method of fingering the open notes. Double, triple, and quadruple notes. A shake. A beat. A slur. Tuning and pitch. Tuning in the key of G.

MUSIC

Prelude by T. Bolton, R. B. A. When the Rosy Morn Appearing--Serenade. A favourite song. Ma Ch're Amie. Prelude by T. Bolton. Highland Laddie, with variations. Felton's Gavot, with variations. The Rakes of Mallow, with variations, ... 5-24

THE HARP-GUITAR

Edward Light's *first* instrument. Description. Manner of holding. Pitch. Tuning. Gauge of Strings. Scale of the finger-board. Levien's improvement. F. Chabran's Tutor. Scale of the Lute. The Apollo Lyre. Lyre and French Lyre.

MUSIC

Drink to me only. Julia to the Wood Robin. The Duke of York's March. The Maid of Lodi. Hope told a flatt'ring tale. Copenhagen Waltz. Caulder Fair. A favourite air, with variations, ... 25-40

THE GUITARE-HARPE

Scale. Finger-board. Method of tuning. Transposition. Rule for accompaniment.

MUSIC

Nel cor più non mi sento, with variations. Sonate. Pastorale, . . . 41-52

THE HARP-LUTE-GUITAR

PAGE

Edward Light's *second* instrument. Description. His tutor. Scale. Fingering. Tuning. Pitch. Gauge of strings.

Music

Five preludes. Lesson. Duet. Two melodies, ... 53-66

THE HARP-LUTE

Edward Light's *third* instrument. Description. Development. John Parry's Tutor. Pitch. Gauge of strings. The nut. Scale and fingering. Finger-board. Manner of playing. Easy preludes. Mario playing the instrument. Edward Light's *fourth* instrument. The Harp-Lyre, almost the same as his Harp-Lute, ... 67-80

ADDENDA

Edward Light's Tutor. His method of holding the instrument. The slur, . 80*a*, 80*b*

ERRATA

Music

My Heart and Lute, R. B. A. Eleven preludes by R. L. Downes. Duet, Mozart. Divertimento, with variations, R. B. A. Robin Adair, R. B. A. Ah! vous dirai-je, Maman? with variations. Deserto sulla terra, R. B. A. Ah! che la Morte! R. B. A. Liebe Augustine, with variations. Divertimento, ... 81-96

THE BRITISH-LUTE-HARP

Afterwards known as the Dital-Harp

The difference between this instrument and the Dital-Harp explained. Edward Light's attempt to perfect his Harp-Lute. His specification. He obtains a patent for the mechanism. He finds with slight alterations the instrument would become a small Harp. This, his *fifth* instrument, he named the British-Lute-Harp. A Directory published.

THE DITAL-HARP

PAGE

Shortly after—that is, within a year—Light added one or two strings to his instrument, attached Dital stops to the three bass strings, and then named the instrument the Dital-Harp. The finger-board, mechanism. Directions to correct defects in nuts or frets. Gauge of Strings. Tuning. Scale. Chromatic Scale. Manner of holding and playing. Fourteen exercises. The Graces. Change into seven major keys. The instrument as represented by artists.

MUSIC

Exercise for both hands—A Ground. Capriccio, O dolce Concento, with variations. The Cuckoo, R. B. A. Miss Wade's Minuet, R. B. A. Beautiful are the Fields, R. B. A. A Favourite Air, ... 97-128

THE HARP-VENTURA

Description—An almost perfect instrument. Specification. Scale. Chromatic Scale. Change of Key.

MUSIC

A Venetian Canzonetta. Aurora che sorgerai. Fille so mai pretendi, . . 129-144

EGAN'S PORTABLE HARP

Description—Arrangement of Stops. Gauge of Strings.

MUSIC

The Harp that once through Tara's Hall. The Legacy. Stanco di Pascalar, with variations. My Lodging. Ye Banks and Braes, ... 145-160

ADDENDA

The Apollo Lyre—Harp-Lute-Guitar—English Lute—The Harp-Ventura, . 161

INDEX, ... 163-167

ERRATA, ... 168

ILLUSTRATIONS (FULL-PAGE PLATES)

PAGE

Title-page—Arranged and drawn by R. B. A.

Sub-Title arranged and partially drawn by R. B. A. (Photo-lithograph), 4

Three English Guitars (Photogravure), ... 4
Lady Playing the English Guitar (Block Illustration), . . 7
Keyed Guitars, R. B. A. (Collotype), ... 14

Harp-Guitar (Photogravure), ... 24
Instrument—Edinburgh University, R. B. A. (Collotype), . . 30
Apollo Lyre with Additional Strings, R. B. A. (Collotype), . . 32

Harp-Lute-Guitar (Photogravure), ... 52
Finger-board (Block Illustration), ... 57

Harp-Lute with twelve strings (Photogravure), ... 66
,, with fourteen strings (Photogravure), ... 68
,, with sixteen strings (Collotype), ... 70
,, Mario playing the instrument (Photogravure), . . . 76

Harp-Lyre, R. B. A. (Collotype), ... 78

British-Lute-Harp, No. 84 (afterwards known as the Dital-Harp), R. B. A. (Collotype), ... 96
Specification (Photo-lithograph), ... 98
Lady playing the Dital-Harp (Collotype), ... 100
Dital-Harp, No. 160, R. B. A. (Collotype), ... 102
Finger-board, R. B. A. (Block Illustration), . . . 103
Dital-Harp, No. 305, R. B. A. (Collotype), . . . 104

Harp-Ventura—Action by pressure and Lever Action (Photogravure), . . 128
Specification (Photo-lithograph), ... 130
Mechanism, R. B. A. (Photo-lithograph), ... 132
Sub-title to Music (Block Illustration), ... 137
Cupids with Wreaths, etc., from Architettura by Andrea Palladio Venezea (Block Illustration), ... 144

Egan's Royal Portable Irish Harp (Photogravure), ... 144

BLOCK ILLUSTRATIONS

PAGE

Cupid playing the Lyre, ... viii

The English Guitar—

The Finger-board, ... 9
Examples II., III. and IV., ... 10
Example V., ... 11
A Shake. A Beat. A Slur. Tuning, ... 12
Pitch, ... 13
Scale of the Natural and Flat Notes. Scale of the Natural and Sharp Notes, ... 14
Scale in the Key of G, ... 15
Melody in the Key of G, ... 16

The Harp-Guitar—

Lady Playing the Instrument, ... 27
Finger-board and Chromatic Scale, ... 28
Scale of the Natural Notes. Levien's Improvement, R. B. A., . . 29
Scale of the Lute, ... 30
Harp-Guitar, from Bolton's Tutor, ... 31
Apollo Lyre, from Bolton's Tutor, ... 32

The Guitare-Harpe—

Three Examples, ... 41
Scales and Finger-board, ... 42
Scale of C Major and two Preludes, ... 43
Harmonic Scales for Accompaniments, ... 45
Air, with various Accompaniments, ... 46

The Harp-Lute-Guitar—

Scale, and manner of practising the Scale, ... 54
Method of Tuning, ... 55

The Harp-Lute—

The Nut, R. B. A., ... 72
Scale, Stop, and Finger-board, R. B. A., ... 73
Cadences in eight Keys, ... 74
Chromatic Scale, ... 75
Double Notes and Easy Preludes, ... 76

The Dital-Harp—

Notch, Tooth, and Mechanism, R. B. A., ... 104
Spring, R. B. A., ... 105

PAGE

Nuts and Frets—five Illustrations, R. B. A., . . . 106, 107, 108
Tuning, Cadence or Proof, ... 109
Scale and Chromatic Scale, ... 109
Fourteen Exercises for right and left hands, . . 110, 111, 112
The Turn, Slur, Shake and Beat, ... 112, 113
Cadences of proof in seven Major Keys, ... 113, 114

The Harp-Ventura—

Spring of Lever Action and Scale of the Instrument, R. B. A., . . 133
Chromatic Scale of the Bass Strings, R. B. A., ... 134

INTRODUCTION

Musical Instruments, which are now obsolete and regarded as mere curiosities, were of some importance in their day. On them our grandmothers, great-grandmothers, and other ancestresses still more remote, played the simple melodies of the period in which they lived, and so rendered their lives and homes more cheerful.

Many years ago the writer heard at least one of a series of lectures upon Old Music and Musical Instruments by the late Sir Robert P. Stewart.[1] There were then persons living who could play upon most of those that came under observation, so, from the wire-strung Irish Harp (a reproduction of the ancient Harp in Trinity College, Dublin), down to the instruments in use at the commencement of the nineteenth century, almost all were again heard in public. No such lectures could now be given; even the wire-strung Irish Harp, for which some of the most enchanting melodies of any land were composed, is now unheard. The blind harper, the lowly representative of minstrels, the cherished guests of many mansions, has passed away, and there is now not a single performer to be found.

The revival of obsolete instruments may not be required, but it is certainly desirable that clear, distinct, and *correct* information regarding them should be procurable.

A catalogue in which may be found incorrect (perhaps concocted) names for instruments, concerning which the author could have had no information; instruments in our National Museums which are or were incorrectly labelled; a confused statement in our most important Musical Dictionary; the deplorable mistakes of artists who have introduced into their pictures obsolete instruments, which they presumably intended to represent as being played upon,[2]—such are the conditions that

[1] The lectures were delivered in a hall in Abbey Street, Dublin, and are not noticed in Mr. O. J. Vignoles's Memoir.

[2] See pp. 114-115.

have induced the writer to prepare the following notes concerning a few stringed instruments, some of which are now imperfectly understood. If others who have paid attention to instruments of a different class can be induced to give the information they possess to the public, interest may be aroused, and the splendid collection in the Victoria and Albert Museum—the property of the nation—may in the future be looked upon as something more than a mere accumulation of decorative objects.

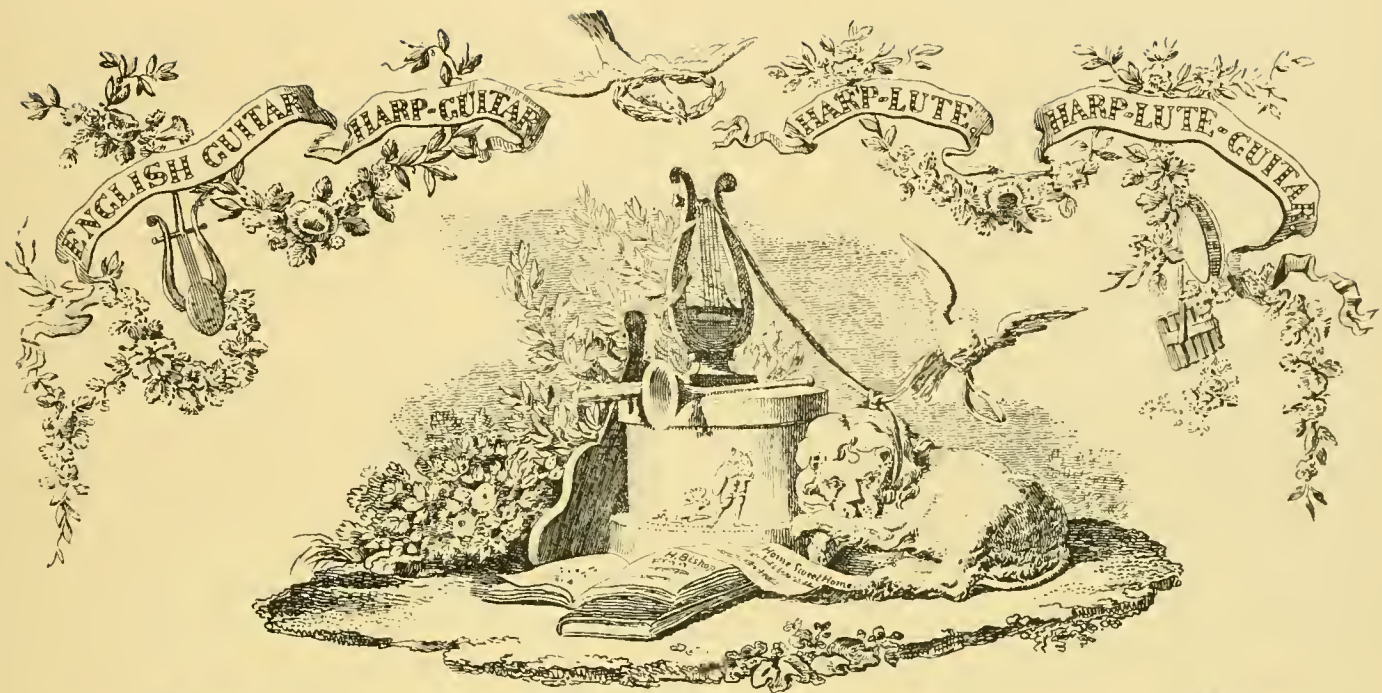
The instruments which are noticed in this work are elegant in form, and for the most part full and sweet in tone. They are, however, by no means perfect, and to this grave defect may be attributed the fact that they are no longer heard, while the Spanish Guitar, a more perfect instrument of inferior tone and form, is still held in estimation.

The writer does not suppose that the following notes exhaust the subject, but the information given may enable the reader to string, tune, and perhaps play upon an instrument which he or she may possess. They may also, it is to be hoped, prevent the instruments noticed from being treated by artists in a manner otherwise than correct, so that in this age of cheap reproduction we may not have a repetition of an artistic absurdity transmitted to posterity.

It is impossible to give an exhaustive list of music arranged or written for an obsolete instrument: rare as some of the instruments are, the music is rarer still. An instrument which has been hidden away in the lumber-room of the house in which it was once used may be brought to light, but the music for it is scarcely likely to be preserved. Occasionally a small volume is to be met with amongst a miscellaneous lot, but now that the old establishment in St. Martin's Lane, London, where collectors could possibly hear of what interested them, is closed for ever, the difficulty of obtaining tutors and advanced music for obsolete instruments has increased,—increased to such an extent, that the preparation of such a work as this is now one of real difficulty. It is to be hoped that those who are not collectors of instruments, and who may possess tutors or music for obsolete instruments, will send all such to the British Museum, of which institution the musical library is in some branches defective.

If there are inaccuracies in the following notes, the writer will feel

obliged to those who may point them out. When his desire is to be minutely accurate, he has no scruple in referring to the inaccuracies of others. It is unfortunate, but true, that incorrect names, representations, or statements, when they occur in published works, are sure to be repeated. Labels in museums can be replaced, but incorrect statements or pictorial representations live, and may be referred to hereafter as proof that the false is true. Is that desirable?



HARP-
VENTURA

EGAN'S
HARP.

DITAL-
HARP.

ENGLISH GUITARS

PRESTON,
LONDON, C 1780

THOMAS PERRY.
DUBLIN, C 1780

W GIBSON.
DUBLIN, 1764

THE ENGLISH GUITAR[1]

An instrument in common use during the eighteenth and at the commencement of the nineteenth century. In form it somewhat resembles a pear or heart. The head at the end of the neck is bent backwards, and the strings, of which there are twelve, ten, or eight (to be afterwards referred to), are attached to small ivory knobs at the lower end of the body and stretched over a bridge; the finger-board, which is frequently covered with ivory, being furnished with brass frets. The back of the instrument is very slightly curved, and the neck is terminated by a machine or other head, with twelve, ten, or eight keys or pegs. The finger-board is pierced with as many as seven holes, through any one of which a metal rod with screw may be passed, by which a piece of ivory "capo-tasto" is drawn tight to the finger-board and fastened in front, the fret below the "capo-tasto" taking the place of the nut, the pitch being thereby raised one or more semitones.

The English Guitar was frequently in favour, and about 1770 "its vogue was so great among all ranks of people as nearly to break all the Harpsichord and Spinet makers. The ladies disposed of their Harpsichords at auctions for one-third of their price, or exchanged them for Guitars"; and Kirkman, the Harpsichord maker, almost ruined himself by purchasing his own instruments. Kirkman succeeded in changing the fashion by purchasing a number of cheap Guitars and presenting them to milliner girls and street ballad-singers. These he taught to play a few chords, and so accompany themselves. The ladies were disgusted; the rage for the Guitar passed, and the Harpsichord was again heard. While the Guitar paroxysm lasted, scarcely a song or ballad was printed without its being transposed or set for the instrument,[2]

[1] There can be no question as to the correct name of this instrument. It is mentioned by E. Light in his Instruction Book to his Harp-Lute-Guitar, by G. Jones in article MUSIC, in Encyclopædia Londinensis, and by Dr. Busby in his Concert Room Anecdotes.

[2] G. Jones's article MUSIC, in the Encyclopædia Londinensis.

and if the reader examines the popular ballads of the close of the eighteenth century, many instances of this will be found.[1]

Ladies either tuning or playing upon the English Guitar were subjects which noted artists did not disdain to represent, and at the Guildhall Exhibition in 1895 a portrait of the Hon. Mrs. Charles Yorke by Sir Joshua Reynolds, No. 93, was exhibited. The lady is represented in the act of tuning an English Guitar, which is most carefully painted. There are sixteen frets and seven holes. When first sketched the ivory "capo-tasto" had been attached above the fourth fret, but this was afterwards painted over. In the National Portrait Gallery, Dublin, there is a fine engraving of Miss Harriet Powell, 1769, by Richard Houston, after C. Reid, in which the lady is represented as tuning an English Guitar. In three Instruction Books that the writer has examined there are engravings in which performers are represented to show the correct manner of holding the instrument.

The English Guitar was made in at least three sizes. On the finger-board of the two larger there are fifteen or sixteen frets; on that of the smallest twelve frets. Those of the largest size that the writer has seen were made in Ireland. One of these illustrated—signed W. Gibson,[2] Dublin, 1764—measures from end to end 37 inches. The medium size illustrated —signed Thomas Perry, Dublin[3]—measures from end to end $31\frac{1}{4}$ inches. The smallest illustrated—by Preston of London—is furnished with his tuner,[4] by which the strings are tightened by a watch-key.

A small instrument of the eighteenth century, which measures from the nut to the lower end $22\frac{3}{8}$ inches, and from the nut to the bridge $16\frac{1}{2}$ inches, has the following strings :—

	GAUGE OF CENTRE[5]	GAUGE OF OUTSIDE[5]
1.	Steel wire, ...	$\frac{3}{16}$ of an inch above 1st C.
2.	Steel wire, ...	$\frac{1}{16}$,, ,,
3.	Brass wire, ...	E, 2nd Octave.
4.	Steel wire, $\frac{1}{8}$ of an inch above 1st C,	Copper coil, E, 2nd Octave.
5.	Steel wire, A, 1st Octave, .	Copper coil, D, 3rd Octave.
6.	Brass[6] wire, D, 2nd Octave, .	Copper coil, G, 3rd Octave.

[1] Dibdin's songs, 350 in number, as published by him or Preston, had many of them extra settings for the Guitar.

[2] The writer has seen "Gibson and Woffington" on a Guitar dated 1776.

[3] 1776 to 1829, James Perry, another maker, resided in Kilkenny.

[4] The patent is not recorded.

[5] Erard's Gauge.

[6] The centre of this string is usually steel wire.

FROM PRESTON'S EDITION OF BREMNER'S TUTOR

An Instruction Book for the English Guitar was prepared by John Bremner, a native of Scotland, who moved to London in 1762 and established himself in the Strand. An edition of his Tutor, with slight alterations, was published by J. Longman and Co.[1] about 1782, and another edition was published by J. Preston.[2] From these three editions of Bremner's Tutor the following has been extracted :—

THE MANNER OF HOLDING THE GUITAR

Place it across the body with the neck inclined upwards ; then apply your right hand near the bridge, so that your first, second, and third fingers may hang over the third, second, and first strings, holding the neck between the ball of the thumb and root of the forefinger, inclining the heel of your hand up close to the neck. The best way to hold it with ease in this position is to sling it over the left shoulder with a ribbon fixed to both ends of the instrument, so that the hands may be free to move up and down without interruption.

OF THE RIGHT HAND FINGERS

When the instrument is thus placed, hold up the wrist, so as it may, together with the fingers, form a roundness ; then straight the forefinger and draw it across all the strings, beginning at the smallest. In like manner return the thumb from the thickest, by which the position of the fingers will be discovered.

The true "fort" of the instrument is best produced by touching the strings between the sound-hole and the bridge, though it will occasion a pleasing variety to play sometimes near the bridge, and afterwards as far up as the little finger[3] will allow the others to reach ; the tone of the one resembling the Lute, and the other the Pipe or Organ. The

[1] There it is called "Guitar (or Citra)." Another edition was published by Longman and Broderip.

[2] Besides Bremner's Tutor, Straube prepared an Instruction Book. Preston published in 1783 The Art of Playing the Guittar, by Edward Light. This work, which is quite distinct from Bremner's, is of little consequence. Of Light more will be heard hereafter. In the three editions of Bremner's Tutor, and also in Light's, may be found selections of music suitable for beginners. Thompson and Son also published a Complete Tutor for the Guittar, and a Complete Tutor by J. Oswald will be hereafter referred to.

[3] From the first edition we learn that the little finger of the right hand should be applied to the end of the bridge next the smallest string.

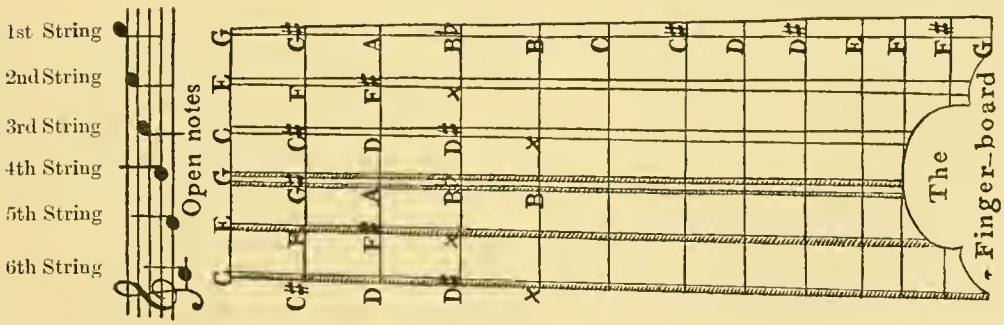
running of the thumb and forefinger across the strings as before recommended is a lesson sufficient for the first day: only the thumb to leave one string for the forefinger to begin with, and so the forefinger to leave one string for the thumb.

OF THE LEFT HAND FINGERS

Their business is to apply the strings to the frets (or brass bars across the finger-board) so as to produce a good tone; and this is best done by pressing the finger on the string a little above the fret from which the tone is received; each of these frets is, in reality, a bridge, which, if the string is made to rest firmly upon, must undoubtedly give a sound little inferior to the open note.

Before the Guitar arrived at its present perfection, the thumb and forefinger were recommended for use. There were some that recommended only these two for all, but those absurd recommendations are entirely exploded by all approved masters, for common reason tells us that such instructions must mar the performance: had we a finger for every string it would facilitate the execution; nor is there any reason why a finger that naturally hangs over a string should be idle, and another come from a distance to do its office; therefore it is absolutely necessary to make every finger alike useful.

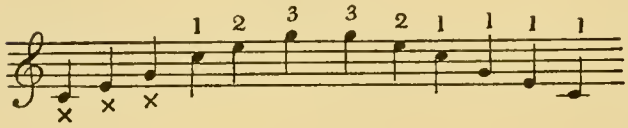
Example I. shows the notes representing the open strings and also the finger-board of the Guitar with the letters marked. The x



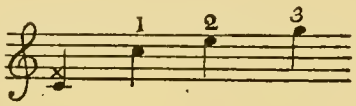
indicates the position of the finger when the performer is tuning the instrument.

Example II. shows a different method of fingering the open notes from that formerly given. The first three notes are played by the thumb, which must not be lifted at each, but made to slide over them. The next three have a finger to each; and as their strings are double,[1] care must be taken that they are struck so as to make them vibrate equally; only the last three are played by the forefinger instead of the thumb.

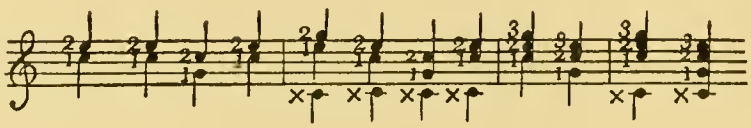
Example II.



x means the thumb.[2] 2 means the second finger.
1 means the forefinger. 3 means the third finger.

Example III.

Another lesson on the open strings.

Example IV. is designed to exercise the fingers for double, triple, and quadruple notes. In playing this lesson, the fingers must be pressed equally on the strings, and then drawn in towards the body, the thumb

Example IV.

the reverse, at the same time viewing the strings on the finger-board, to discover if their vibrations are equal, which, if otherwise, is a sign they have not been equally pressed.

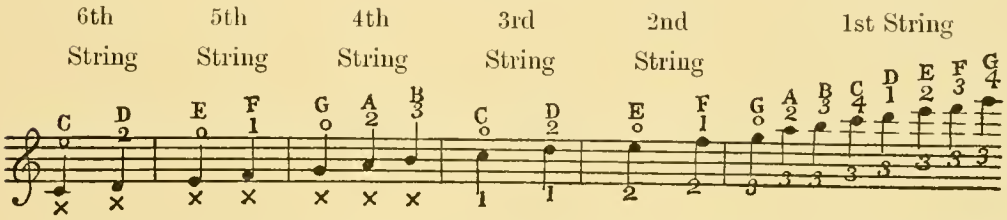
Though these Examples are but short, yet by repeating them (which is here designed) they may be lengthened at pleasure, taking care that

[1] Such strings as are close to each other are unisons, or the same sound, and therefore considered as one.

[2] In the Instruction Book it is in every case shown as o, but as this sign points to the open strings, x has been substituted.

no more time be lost between the first and last notes, than between any two lying next each other. Each parcel of notes between the cross-bars in Example IV. may be considered as a distinct lesson and repeated as above.

EXAMPLE V.



Each note of the above scale has the proper finger of the left hand marked above it and those of the right hand below. All that the learner has at present to observe is to play the notes as directed in the scale and plan of the finger-board, Example I., the one pointing out the proper finger and the other showing where to place it.

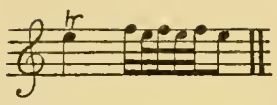
For example. The first note C is the sixth string open, the second being D is the second finger on the same string, placed on the instrument as represented by the letter D in the plan, and so of all the other stopped notes.

OF A SHAKE

This seems to be the only deficiency of the instrument; for in every other respect it doubtless has the advantage of most others of its compass, as it is capable of adding the full harmony to any note the performer chooses, which, together with its melodiousness, renders it a most elegant accompaniment to the human voice.

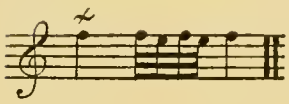
One method of a shake is by sounding the note above, and then moving the finger of that note as on the violin. Another method is by sliding the fingers over the string, beginning with the first finger striking two strings together; for instance, if you wanted a shake on D, draw your finger over the open notes E and D together, which, if done, will have a very good effect.

The next is the same with the former; only with this difference, that instead of moving the finger up and down perpendicularly, it must, in falling and rising, form an oval by which it will draw the string a little to the side, so as to renew the vibration.[1]



OF A BEAT

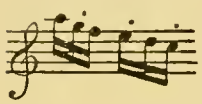
This is best done by pressing very hard on the string, and moving the finger that stops the note, which when done must be kept down that the note itself may be the last heard.



OF A SLUR

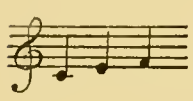
A slur on this instrument signifies no more than to point out such notes as are played by drawing the same finger over them, except in the songs, where they likewise show such notes as are sung to one syllable.

The left hand may play the notes in such music as descend, which is done by drawing the string to a side, in raising the finger from the note above. When such notes as may be played in this manner have dots above them, care must be taken that these notes thus played be not stronger than the others, otherwise they will have a bad effect.



OF TUNING THE GUITAR

Let the third string or strings be tuned the same sound with the third finger on the fourth string of the violin, which is C.[2] This done, the second string is made to sound the same with the first finger on the third string of the violin, which is E—it is a third to the former. Then tune the first string to the third finger on the same violin string, being G; when these three are thus tuned they will be found these three notes.



[1] The following occurs in the first edition:—The last is that used by the harper, namely, by the thumb and forefinger on two different strings. As, for instance, suppose a shake is wanted on D on the fourth line, then it is performed by the thumb and forefinger of the right hand, sounding the note alternately with the open string above. If this method is once acquired, it must be equal to a shake on any instrument.

[2] It will be best to slack one string until you get the other to the proper pitch, then draw up the other you slackened till it is in tune.

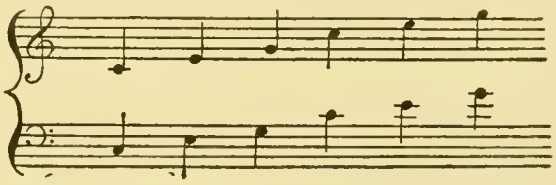
As a proof of what has been done, compare such notes as are crossed on the finger-board, Example I., with the open strings above, and if they have the same sound, the instrument is so far tuned. As for instance, let the note that is crossed on the second string have the same sound with the first string open, and so the third and second string.

The other three strings are no more than returns to the same sounds, they being eight notes lower than the former, viz., the 4th is tuned an octave to the 1st, the 5th to the 2nd, and the 6th to the 3rd.

REMARKS ON THE PITCH OF THE GUITAR

The notes appearing so high makes it seem impossible for the human voice to accompany this instrument; but when it is considered that the music is set an octave above it to prevent too many leger-lines or unaccustomed clefs, the difficulty will be removed. The true state of the open notes is this :—

The notes the Guitar plays.

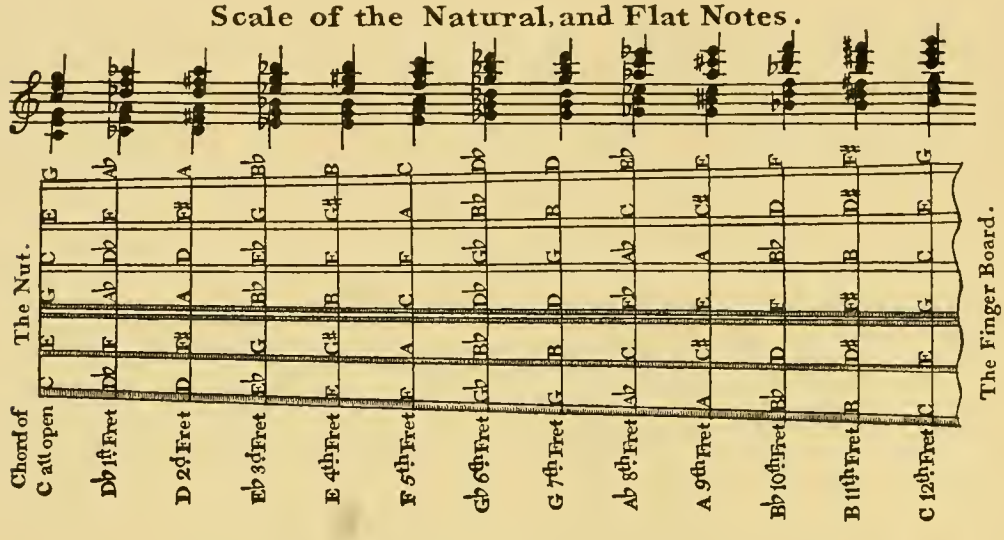
The notes the Voice sings.

Those Guitars that have moving bridges on the neck have the advantage of the others, as by such the instrument is enabled to suit the voice with any pitch of song.

Preston's edition of Bremner's Instruction Book concludes with the following :—

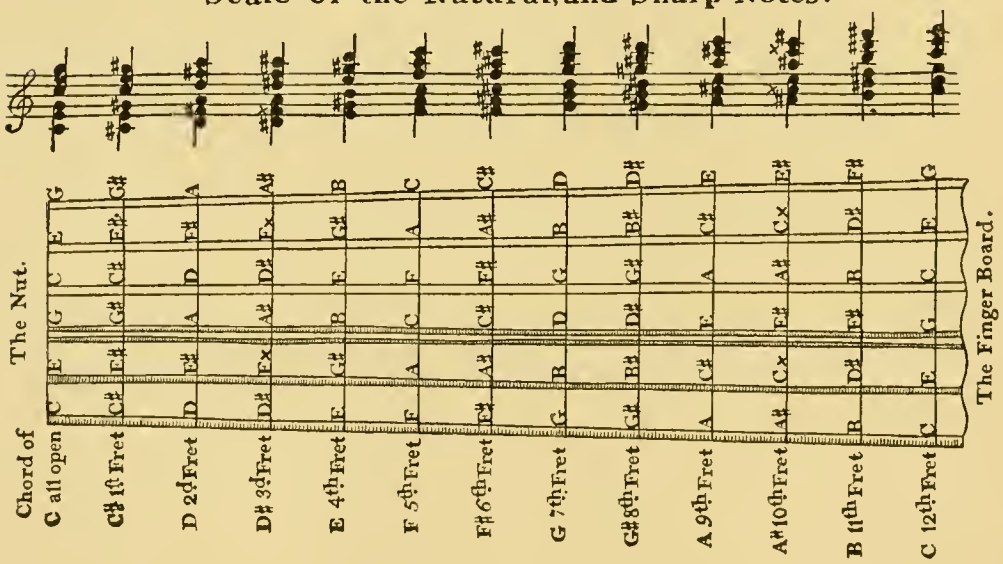
"For the encouragement of those who are studiously inclined and who wish to arrive at that degree of perfection which is only to be attained by a series of unremitted practices, the Editor has prefixed at the end of the book two complete scales of all the notes that may be played on each string, whereby such a thorough knowledge of their different situations on the finger-board may be gained as will enable the learner to perform the most difficult pieces ever published for this instrument with ease and facility."

Two scales of the natural, flat, and sharp notes on the Guitar, showing how each note may be played on three or four different strings for the better convenience of executing difficult passages and double stops, and what chord is produced by placing the finger across the finger-board at any of the frets :—

Scale of the Natural, and Flat Notes.



Scale of the Natural, and Sharp Notes.



On examining the above scales, a professional guitarist stated that the English Guitar can be played upon in all keys, but in many of them with

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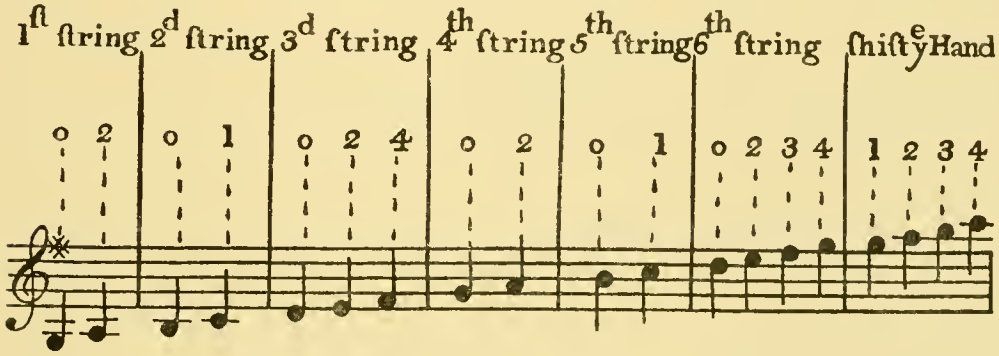
KEYED GUITARS

MUSEUM EDINBURGH

difficulty; further, that on account of the system of tuning, the instrument must be much more difficult to play upon than the Spanish Guitar.

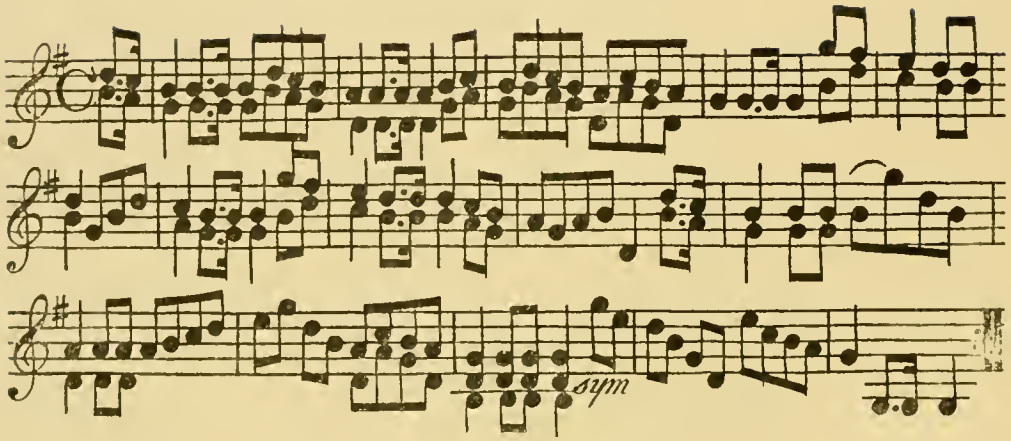
English Guitars were made with keys which when pressed struck the strings. These finger-boards were occasionally fixtures, the strings being struck from beneath, the strikers passing through apertures in the ornaments which cover the sound holes.[1] The other form is Smith's Patent Box,[2] which was attached or removed from the lower end of the instrument at pleasure. If a key was pressed, the string was struck from above. Both are represented in the Victoria and Albert Museum.

Before concluding this notice, it is necessary to refer to "A Compleat Tutor for the Guittar with two Scales shewing the Method of Playing in the Keys of C and G," by J. Oswald. This work, which was probably published between 1755 and 1760, cannot be called an Instruction Book. Plate I. has, besides the usual scale of the instrument in C, a very unusual scale in G, the Guitar being then retuned a fourth lower.


1st ſtring 2d ſtring 3d ſtring 4th ſtring 5th ſtring 6th ſtring ſhifty Hand
o 2 o 1 o 2 4 o 2 o 1 o 2 3 4 1 2 3 4
G A . B C . D E F . G A . B C . D E F G . G A B C.

The advantage of this tuning is not apparent, for amongst the sixteen pieces of music in G which appear in Book I., three descend to B, and only one, which is reproduced on the following page, descends to G. In the five Books which follow, there are thirty-four pieces in G, in none of which do the notes descend below D, and one, so far from descending to the low G, ranges from B on the stave to E in Alt. It is possible that Oswald found his scale in G unsuitable, and abandoned it after Part I. was issued.

[1] One of them in the Victoria and Albert Museum is stamped "Patent Instrument. Claus & Co., Inventor. London, No. 17 Garrard Street." For this invention Christian Claus obtained a patent on 2nd October 1783.

[2] The patent is not recorded.

Marella, a good player on the English Guitar and not a bad composer, tuned and taught the instrument in the key of A Major,[1] but this was an exception. The instrument as a rule was tuned to the key of C.

MUSIC

The following is some of the Music advertised :—

A New Collection of Scots and English Tunes adapted for the Guittar. Printed and Sold by Neil Steuart at his Music Shop opposite the head of Black fryers Wynd, Edinburgh. In this work, published between 1761 and 1765, there are 49 tunes.

Bremner advertises Merchis' Lessons and Duets, Divertimentos, Songs Book 1st, Songs Book 2nd; Straube's Instructions; Maid of the Mill; Beggar's Opera; Daphne and Amintor; Gentle Shepherd; Scots Songs with a thorough bass.

J. Walsh published Thomas and Sally; Midas; and The Jovial Crew.

David Rutherford published "A Curious Collection of the most celebrated Country Dances, Airs, etc., which are now in vogue," etc.

J. Oswald, besides A Compleat Tutor, Book I., published The Pocket Companion, Books II., III., IV., V., and VI.; also two Books of Divertimentos and ten Songs; 12 Serenatas by Pereyra Da Costa; 12 Lessons by Mr. Rush; Oswald's Airs of the Seasons; Queen Mab; Fortunatus; Harlequin Ranger and the Genii; and The Caledonian Pocket Companion, 8 vols.

[1] Article MUSIC in Encyclopædia Londinensis.

J. Bland published The Poor Soldier; Robin Hood; Castle of Andalusia; Beggar's Opera; besides a Collection of Airs, etc.

Longman, Lukey and Co. and J. Johnston published The Padlock; Cymon; Jubilee; The Golden Pippin; also Thackray's 1st and 2nd set of Lessons, and Thackray's 44 Airs.

J. Longman and Co. published 12 Songs for the Guitar, with a Complete Scale; 24 Easy Airs, by R. Haxby; 18 Duettinos for 2 Guitars, by Wm. Bates.

Longman and Broderip published Inkle and Yarico.

Edward Light published The Ladies' Amusement. It is also stated that he published monthly a collection of lessons and songs called The Musette.

C. and S. Thompson published The Duenna.

Preston published Richard Cœur de Lion.

William Wilson of Aberdeen published 26 Songs, most of them with excellent accompaniments.

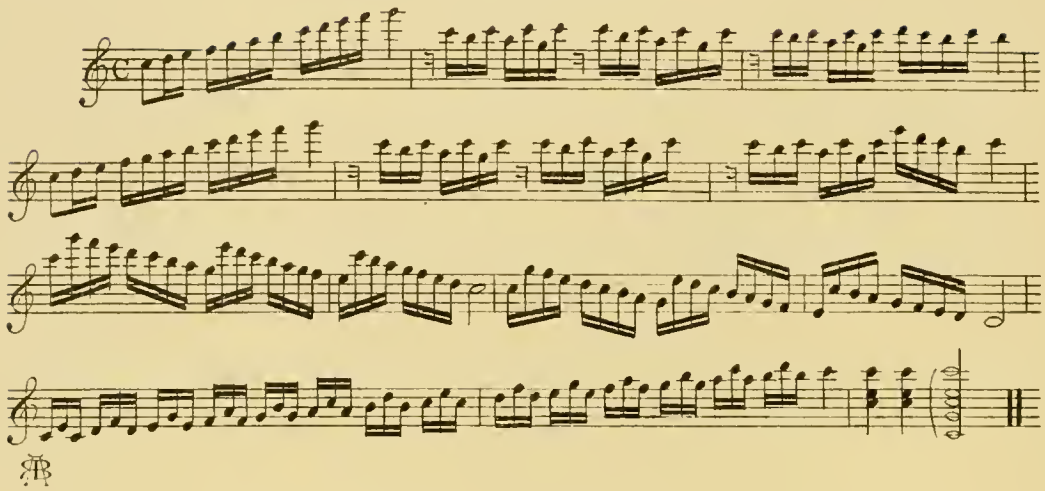
Thomas Bolton[1] composed six Rondeaus, three Songs, and three Preludes, and selected and adapted other three songs with accompaniments for the Guitar or Pianoforte-Guitar (probably the keyed instrument already noticed). This work was printed by Longman and Broderip. In the preface, Bolton states it as his intention to publish a complete book of instruction, with plans of finger-board, showing the different methods of taking passages, the proper rules for shifting the hand, and the art of playing in different keys.

As already stated, the popular songs of the latter end of the last century, in addition to the regular setting, had frequently special arrangements for the Guitar.

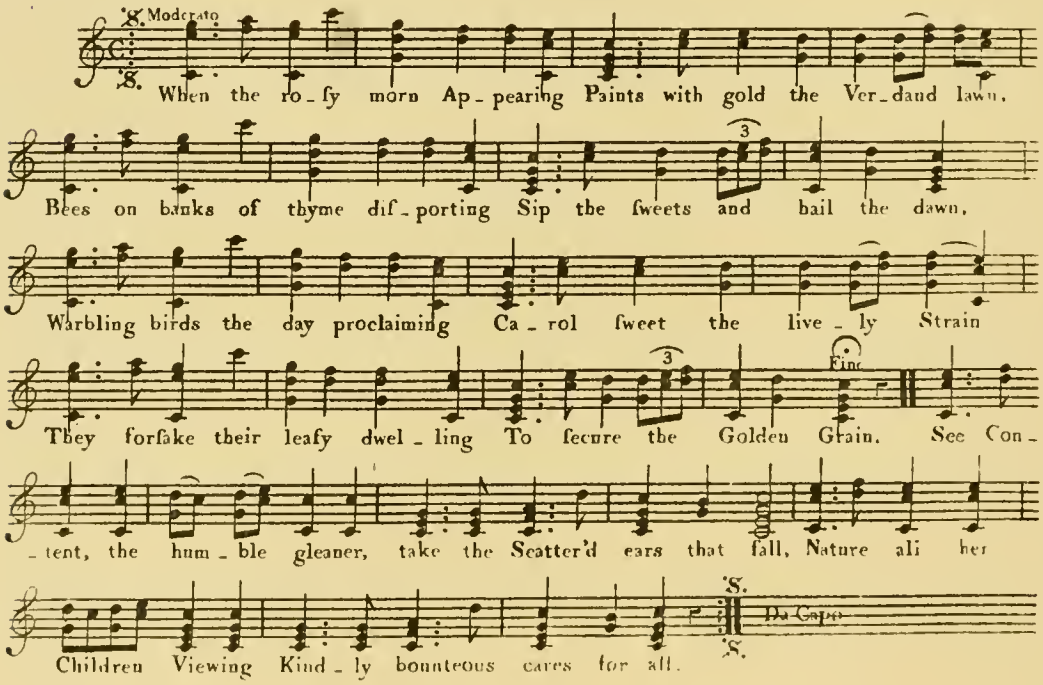
Considering the popularity of this instrument, it is natural to suppose there were many able performers, both professional and amateur, and that advanced pieces for the more accomplished guitarists were written, but no really fine advanced pieces have been met with by the writer.

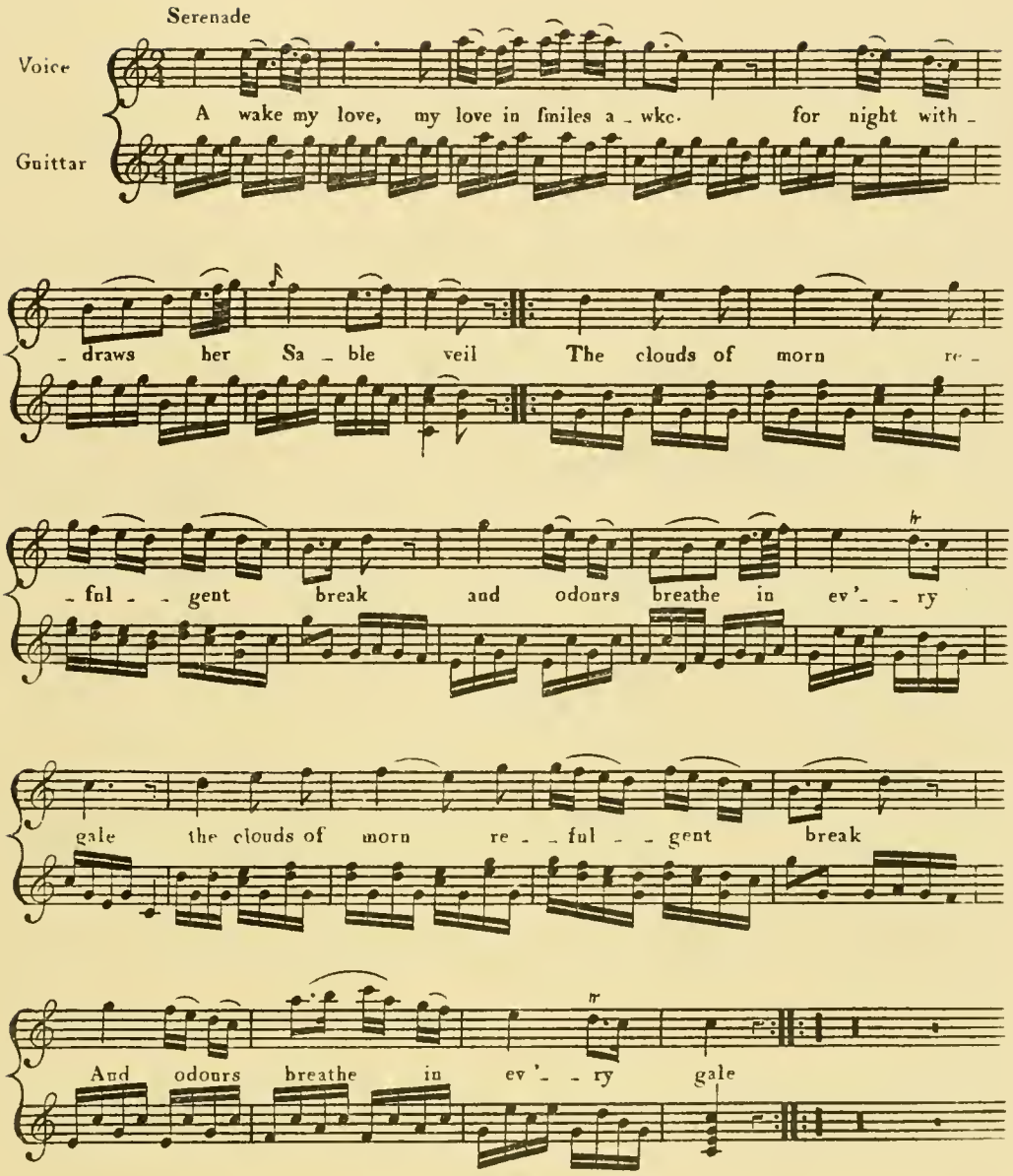
[1] *Circa* 1760-1820. He resided at 10 Dorset Street, Manchester Square, afterwards at 26 Buckingham Place, Fitzroy Square. Besides being the author of a treatise on Singing, Bolton wrote and composed "The Village Fête." He wrote for the Spanish Guitar, Pianoforte, Harp, Harp-Lute, and Lyre. He was by no means wanting in self-esteem, one of his publications being respectfully dedicated to his admirers!

Prelude, by J. Bolton.



When the roſy morn Appearing.

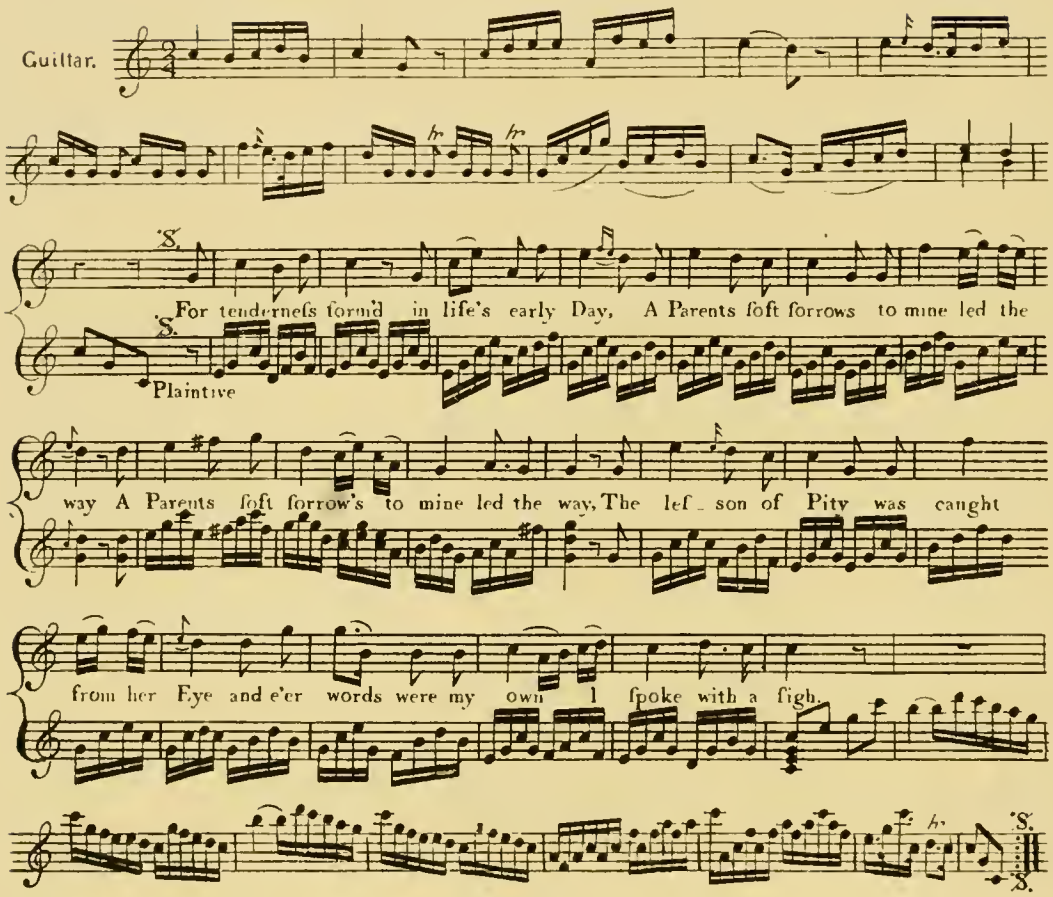

Moderato
When the ro_ſy morn Ap_pearing Paints with gold the Ver_dand lawn,
Bees on banks of thyme diſ_porting Sip the ſweets and hail the dawn,
Warbling birds the day proclaiming Ca_rol ſweet the live_ly Strain
They forſake their leafy dwel_ling To ſecure the Golden Grain. See Con_
_tent, the hum_ble gleaner, take the Scatter'd ears that fall, Nature ali her
Children Viewing Kind_ly bounteous cares for all.
Fine
D.S.
D.S.


Serenade
Voice
Guittar
A wake my love, my love in ſmiles a _ wke. for night with _
_ draws her Sa _ ble veil The clouds of morn re _
_ ful _ _ gent break and odours breathe in ev'_ _ ry
gale the clouds of morn re _ _ ful _ _ gent break
And odours breathe in ev'_ _ ry gale

(2)

Ariſe, and Aid the dawn, my fair,
Diſpute the bluſh with yonder Eaſt;
Thy breath ſhall mock the fragrant air;
The light thy radient eyes increaſe.

A Favonrite Song from the Comedy of the Heirefs.[1]

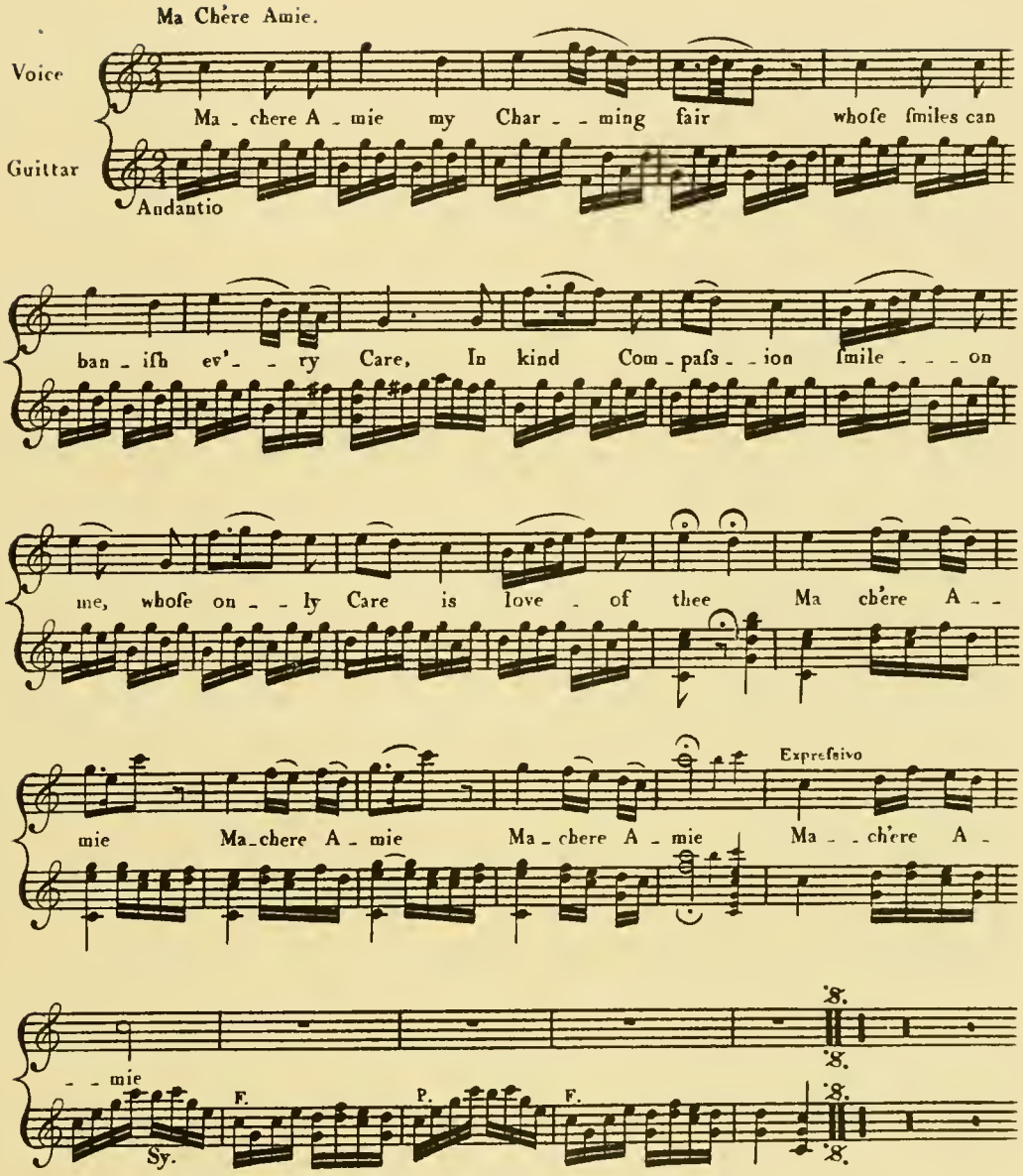

Guittar.
For tenderneſs form'd in life's early Day, A Parents ſoft ſorrows to mine led the
Plaintive
way A Parents ſoft ſorrow's to mine led the way, The leſ_ſon of Pity was caught
from her Eye and e'er words were my own I ſpoke with a ſigh.

The Nightingale plunder'd the mate widow'd Dove
The warbled Complaint of the Suffering Grove
To youth as it ripen'd gave ſentiment New
The Object ſtill changing the ſympathy true.

Soft embers of paſsion yet reſt in their Glow,
A warmth of more Pain may this breaſt never know
Or if too indulgent the bleſsing I claim
Let the Spark drop from reaſon that wakens the (flame

[1] The melody is by Paesiello, the introduction and symphony by Linley,

and the song and accompaniment from a volume published by William Wilson, Aberdeen.

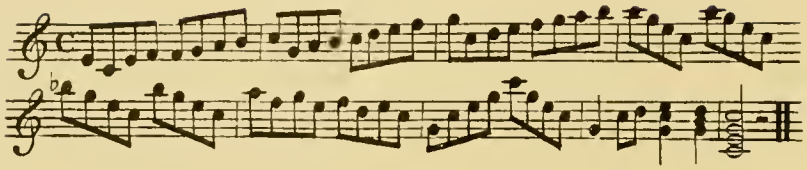

Ma Chère Amie.
Voice
Guittar
Ma - chere A - mie my Char - - ming fair whoſe ſmiles can
Andantio
ban - iſh ev'- - ry Care, In kind Com - paſs - - ion ſmile - - - on
me, whoſe on - - ly Care is love - of thee Ma ch'ere A - -
Expreſſivo
mie Ma-chere A - mie Ma - chere A - mie Ma - - ch'ere A -
- - mie
F.
P.
F.
Sy.

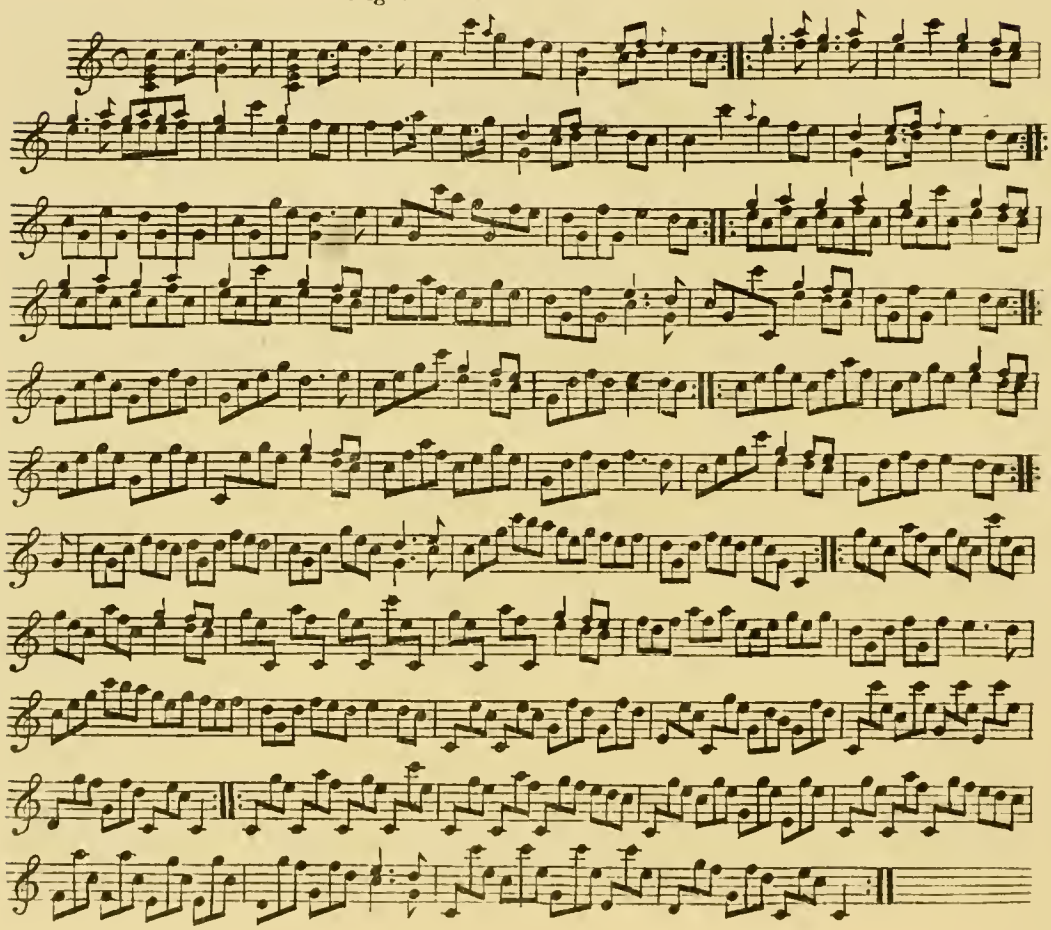
(2)

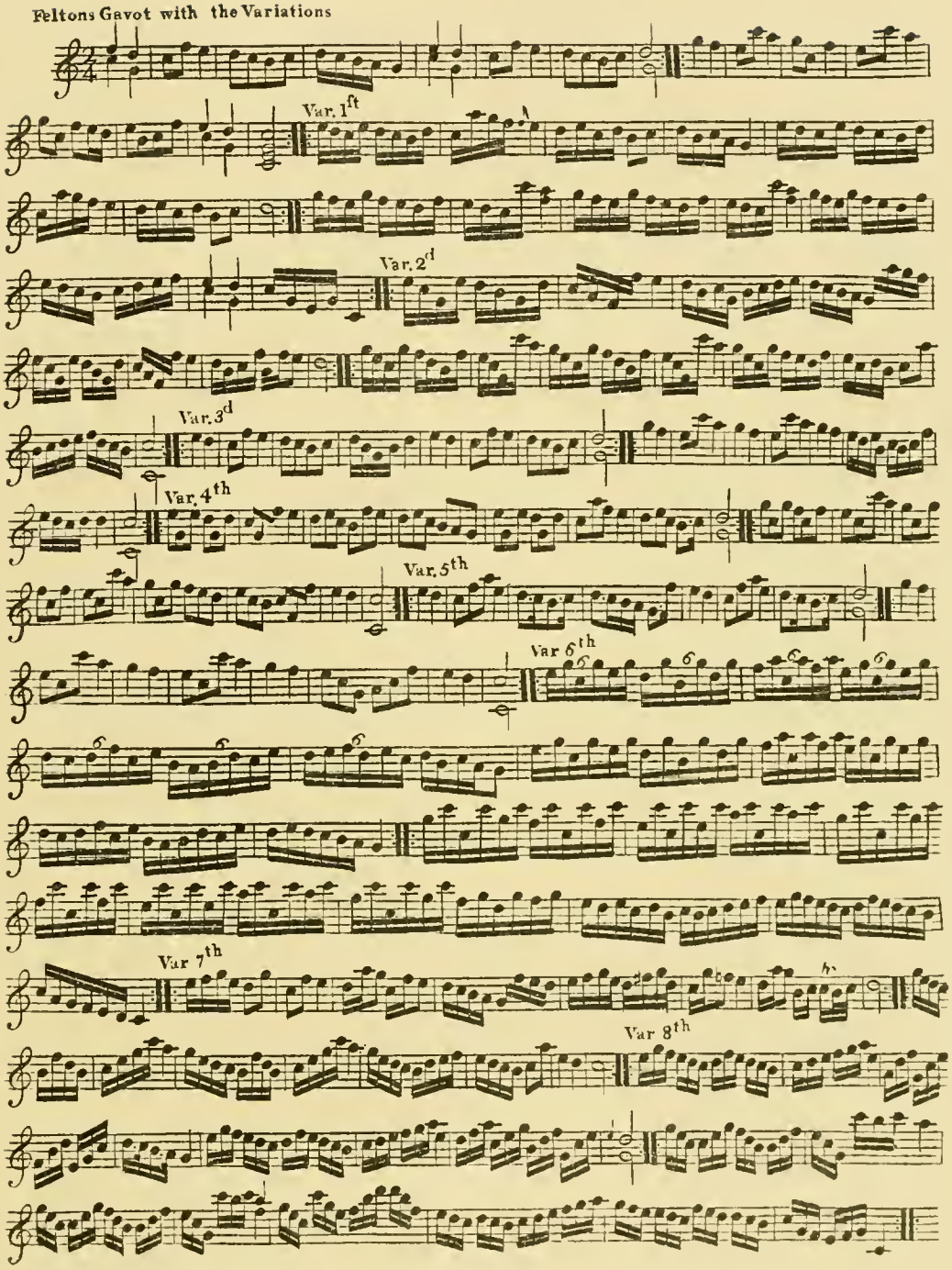
Under ſweet friendſhip's Sacred name
My boſom caught the tender flame
May Friendſhip in thy boſom be,
Converted into love for me.
Ma Chere &c.

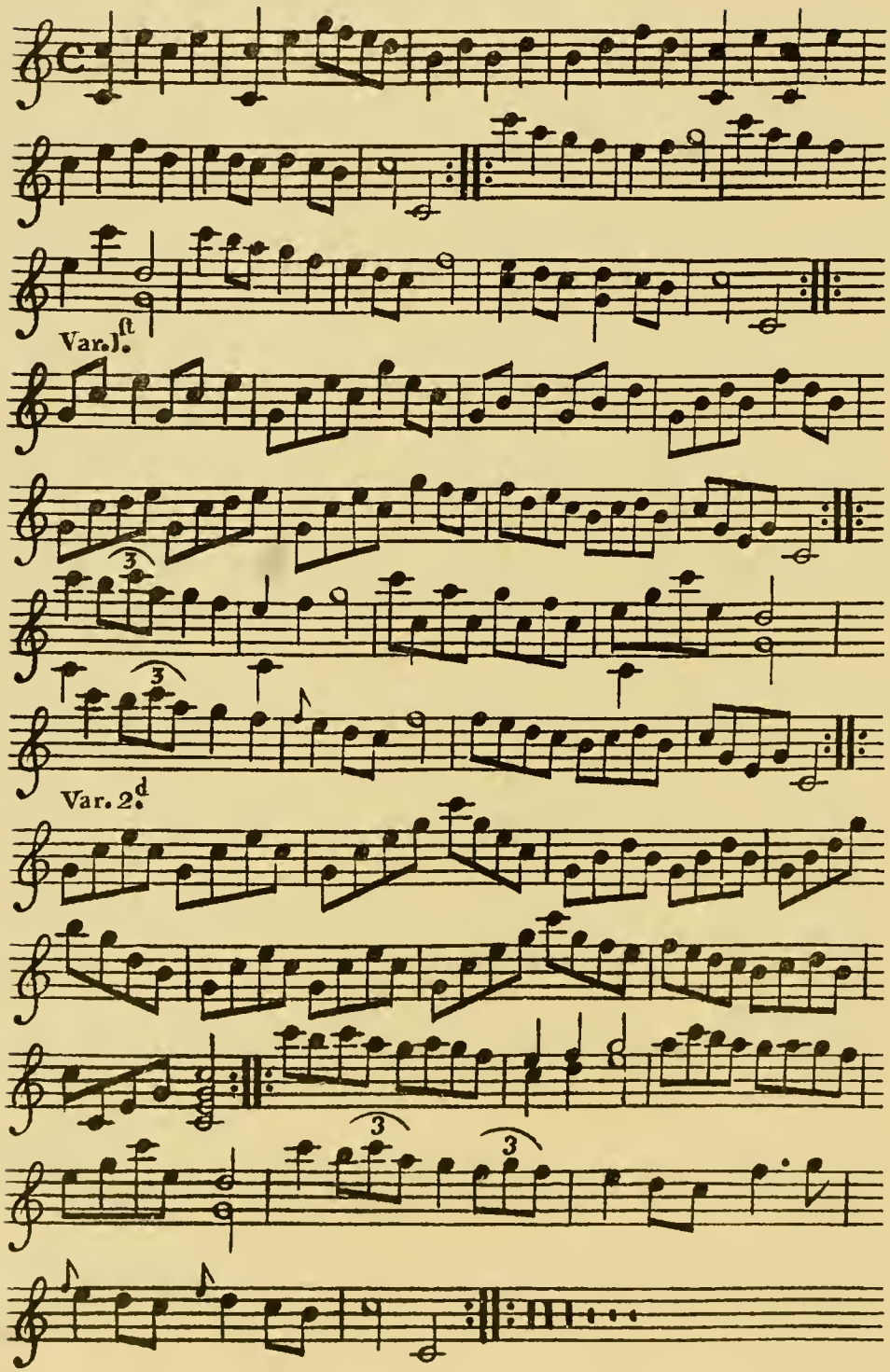
(3)

Together rear'd together grown,
O let us now unite in one,
Let pity ſoften thy decree,
I droop dear maid I die for thee.
Ma Chere &c.

PRELUDE BY T. BOLTON.

Highland Laddie with Variations




Feltons Gavot with the Variations
Var. 1ft
Var. 2d
Var. 3d
Var. 4th
Var. 5th
Var 6th
Var 7th
Var 8th

The Rakes of Mallow with the Varitions

HARP-GUITAR

THE HARP-GUITAR

This instrument was, according to Dr. Thomas Busby, invented by Edward Light[1] about 1798.[2] Light has already been referred to as the author of an Instruction Book for the English Guitar and an arranger of music for that instrument. Whether his capabilities as a musician were or were not of a high order, Edward Light[3] deserves to be remembered as the inventor of four or five instruments, which, although imperfect, are most artistic in form and generally charmingly decorated. The specimen illustrated, one of the earliest, has "Barry Maker" painted upon it, "Barry"[4] undoubtedly being placed over some earlier name, which name is certainly not Light.

The name Harp-Guitar[5] was probably given to the instrument on account of the sounding-board and rounded back resembling in miniature those portions of the Pedal Harp, while the neck with frets and head somewhat resembles the Guitar.

Light's instrument, which has eight strings, was made in at least two sizes. One with machine head (perhaps an addition) in the Victoria

[1] There can be no doubt that Edward Light was the inventor. One of these instruments in the possession of the writer has eight strings, and is signed "Light Invenr; Barry Maker." This instrument is not an early one, and has but ten frets. As Edward Light will be so frequently referred to, the following brief notice may be of interest. He is believed to have been born in 1747, was Organist of Trinity Chapel, St. George's, Hanover Square, and taught the Pianoforte, Singing, and presumably the English Guitar and all the instruments he invented. He was Lyrist to H.R.H. the Princess of Wales, and resided at 16 Harley Street; at 34 Queen Anne Street, Portland Chapel; 8 Foley Place, Cavendish Square, and later on at 38 Berners Street, Oxford Street, and is believed to have died in 1832. He published for the English Guitar, the English Lute, the Harp-Lute-Guitar, the Harp-Lute and Apollo Lyre, the British Lute-Harp, and the Dital-Harp. His works are now rare. There were others of the same name who worked with him. T. Light composed a Rondo, and arranged it as a Duet for the Harp-Lute and Piano or Harp. Richard Light wrote and composed words and music with accompaniments for the Dital-Harp, also Preludes and Cadences for the same instrument, and Duets for it and the Pianoforte. He also wrote for the Pianoforte.

[2] Concert Room Anecdotes, vol. ii. p. 275.

[3] A full and interesting account of Light will be found in the Dictionary of National Biography.

[4] A. Barry of 18 Frith Street, Soho, London, was a maker of small instruments well into the nineteenth century, and was certainly employed by Light.

[5] There can be no doubt as to the name. Upon the title-pages of the Tutors by F. Chabran and T. Bolton there are representations of the instrument.

and Albert Museum measures $30\frac{1}{8}$ inches from nut to end, 25 inches from nut to bridge, and has seventeen frets, the lowest being $9\frac{1}{4}$ inches from the bridge. The smaller size, represented by the plate, measures $24\frac{1}{4}$ inches from nut to end, $18\frac{5}{8}$ inches from nut to bridge, twelve frets, the lowest being $9\frac{3}{8}$ inches from the bridge, the greatest width of the sounding-board $11\frac{7}{8}$ inches. As before stated, another specimen has but ten frets.

The writer cannot state that Light prepared a Tutor or arranged music for this instrument, but he is almost certain to have done so. Dr. Busby, who published in 1825, when Light was still alive, writes as follows: "The strings of the instrument are *seven* in number; the highest six are catgut, and the other consists of silk covered with silver wire. The scale and tuning are those of the common English Guitar with the addition of the Fiddle G; but its tone is very superior to that instrument both in power and sweetness, and more than vies with the mellifluence of the Pedal Harp."[1] On October 6, 1825, the year Busby published, Mordaunt Levien of London, a Professor of Music, took out in France a patent for the importation and improvement of this instrument, the number of strings being *seven*, and the fingering similar to that of the common Guitar.[2] This perhaps explains Busby's inaccuracy.

According to Busby, Light's instrument, unlike the English Guitar —which, as already stated, is tuned an octave lower than the written notes—is tuned a major sixth lower than the written notes.

As the strings found upon the instrument illustrated are evidently those which were upon it when in use, the unstretched portions have been gauged in case they may be of some use to those wishing to string and play upon one of these Harp-Guitars.

SPECIMEN ILLUSTRATED

1st. Missing.	2nd. Missing.	3rd. Gut, Gauge D, 2nd Oct.
4th. Gut, Gauge D, 3rd Oct.		5th. Gut, Gauge D, 4th Oct.
6th. Silver, Gauge G, 3rd Oct.		7th. Silver, Gauge A, 4th Oct.

8th. Missing.

[1] Concert Room Anecdotes, vol. ii. p. 275.

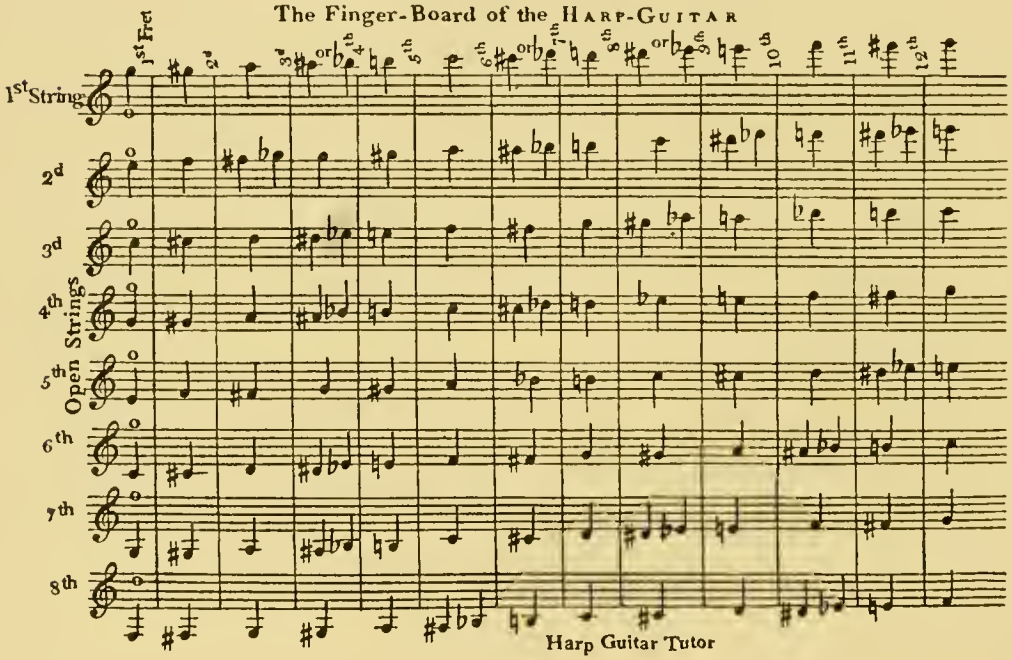
[2] Professor Niecks, from Chouquet's Catalogue of the Paris Collection.

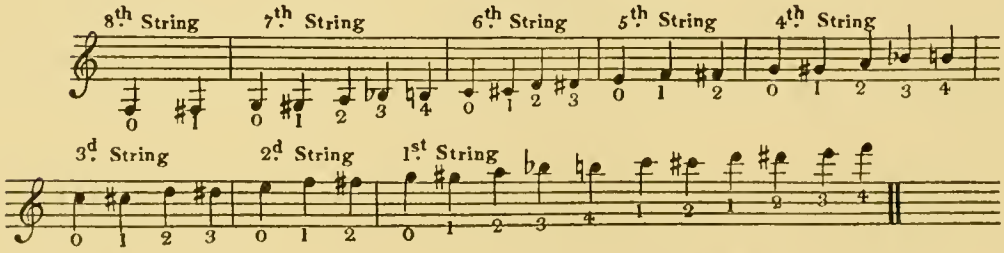
Early in the nineteenth century F. Chabran prepared Instructions for playing upon the Harp-Guitar and Lute. Upon the title-page of this work there is a pretty illustration, apparently by R. Williamson, in which a lady is represented as playing upon a Harp-Guitar. This was intended by Chabran to show the manner in which the instrument should be held when in use.

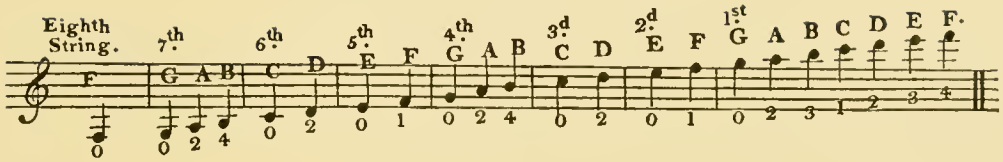
In the preface to his Tutor Chabran states that "the Harp-Guitar in point of power and brilliancy of tone is little inferior to the Pedal Harp, and as an accompaniment to the voice most undoubtedly surpasses all instruments of a similar kind." Chabran's instructions are of the briefest. He gives directions for tuning the 3rd, 2nd, and 1st strings to the following notes , and the bass strings in octaves downwards "except the last string, which may be tuned either in unison to the F on the first space or an octave below." He certainly did not follow Light, who tuned the instrument one-sixth lower than the written

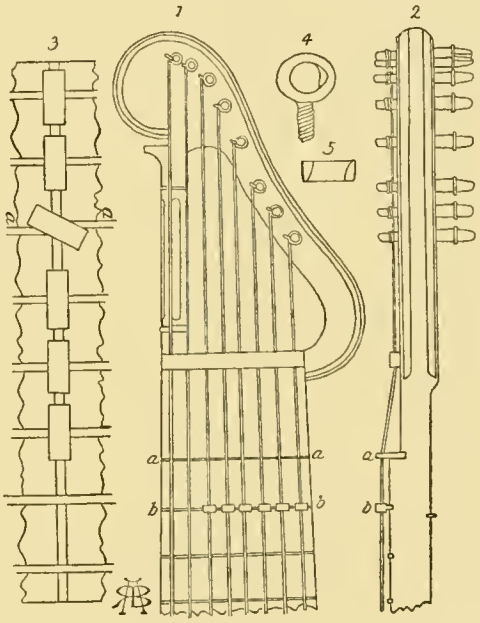
notes; so presumably he tuned it, like the English Guitar, an octave lower; but he explains that by inserting the stop "capo-tasto" into the upper hole upon the finger-board the tone is raised one note, and the instrument instead of being in C is then in D major. When changed to the second hole the instrument is in E flat, and when the third hole is used the instrument is in E natural. Although Chabran gives little information and does not notice the gauge of the strings, his Tutor is of the first importance, as from it we learn that the eighth string is tuned to F.

The following Scale of the FINGER-BOARD shews how to stop every Note on the Instrument



Chromatic Scale.

NB. A Sharp or B Flat; C Sharp or D Flat; D Sharp or E Flat &c are the same Note.

Scale of all the Natural Notes.

The eighth string, which was afterwards abandoned, was certainly in use about 1818, as we know that on or before that year Mr. Levien of Pentonville,[1] probably the person already referred to, produced an improved Harp-Guitar. This instrument has a head somewhat resembling the upper portion of a Pedal Harp. The first six strings pass through metal loops, which are screwed to that portion of the sounding-board where the first fret is usually placed. Any of these loops can be turned by the tuning-key, which has a slit across the handle for that purpose. A string so acted upon being thus raised or lowered a semitone, by this means necessary flats or sharps were to be produced, and the performer enabled to play much music without the necessity of transposing it into the keys of C, G, or F, as was usual, or resort to cross-fingering, the method previously in use for the production of certain notes.



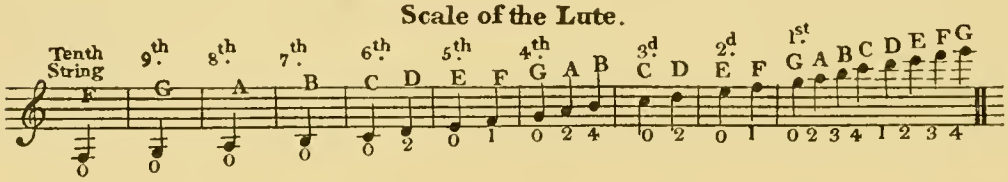
The improved instrument, for which Levien received a reward of ten guineas from the Society of Arts, has *eight* strings; but unfortunately Mr. G. Jones, by whom it is described, has neglected to state the notes to which they should be tuned. The writer has not met with one of these instruments, but the drawings which illustrate Mr. Jones's notice are reproduced in outline (see above). Fig. 1, the head of the improved Guitar, and part of the finger-board;

[1] From the Triennial Directory, 1817-1819, it appears that Mordaunt Levien was then living at 56 Marchmont Street, Russell Square. He composed for the Guitar.

a. a. the nut, and *b. b.* the metal loops arranged across, or in place of the first fret. Fig. 2, a side view of these parts. Fig. 3, an enlarged view of that part of the finger-board, containing the first fret, with the loops screwed into it. One of the loops, *a. a.* is here represented as being turned. Fig. 4, one of the loops with the screw-stem. Fig. 5, section of the hole, the opposite sides of which are rounded off so as not to injure the string.[1] This improved Harp-Guitar cannot have been considered altogether satisfactory, for Levien shortly after abandoned the loop-stops and produced another instrument, which will be hereafter described.

As before mentioned, F. Chabran prepared Instructions for playing upon the Harp-Guitar and Lute. This Tutor was printed by Clements, Banger, Hyde, Collard and Davis, 26 Cheapside. A Tutor by the same person for the Harp-Guitar and Lute was also published by Clements and Collard, Cheapside. A copy of the latter formed part of the musical library of Mr. J. G. Morley, but is missing and cannot be traced. One of the former is before the writer. In it there is no illustration of the "Lute," but Chabran gives the scale which is here reproduced.

Scale of the Lute.



It may be noticed that this is not the scale of the Harp-Lute-Guitar or of the Harp-Lute, but is the scale of the English Guitar with the addition of four bass strings. There is a large English instrument which the writer cannot name. The body, unlike the real "Lute," has a flat back, and in form resembles that of an English Guitar. The head is like that of the Theorbo, or double-headed Lute. One of these, by Barry, may be seen amongst the collection belonging to the Edinburgh University. This specimen has seven strings upon the finger-board and three double strings in the bass off the finger-board. It cannot be stated that this instrument is the "Lute" referred to by Chabran, but it certainly could be tuned to the "scale of the Lute" as published by him.

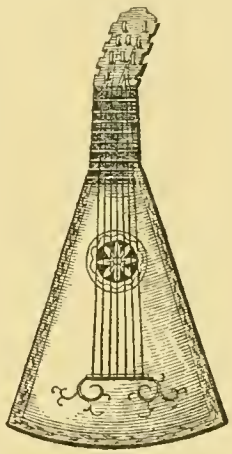
[1] History of the Rise and Progress of Music. By G. Jones. Extracted from the Encyclopædia Londinensis. London, 1818. For the use of this rare work the writer is indebted to Mr. H. Journet, 43 Tottenham Court Road, London.

UNIVERSITY EDINBURGH

C. Wheatstone published Instructions for his Improved Harp-Lute by John Parry. On the title-page of an early edition, probably the second, the following appears: "Also for the Lyre or Harp-Guitar." Whatever there may have been in an earlier edition, there is nothing in the one in question relating to the Harp-Guitar, and the statement does not occur on the title to a later edition of the work.

Instructions for the Harp-Guitar and Apollo Lyre were prepared by T. Bolton,[1] before referred to, and published by Wheatstone and Co. As not only the name but the representation of the instrument appears upon the title-page of this Tutor, the engraving has been reproduced.

Bolton states that the celebrity of the instruments may be attributed principally to their resembling, in point of tone, the real Harp. He also tells us that the Harp-Guitar and Lyre, though different in form, are played and fingered in precisely the same manner,—the scale being that of the English Guitar,[2] with the addition sometimes of a seventh bass string, G. Bolton, as appears from the representation of the finger-board, intended the performer to produce G♯ A♮ A♯ (or B♭) and B♮ from the G string, which string he states is most effective, particularly in accompaniments, without which the notes referred to could not be produced. He apparently tuned the instrument like the English Guitar, an octave lower than the written notes; and although he appears to disregard Light's system of tuning, he remarks that the instrument when played alone may be tuned somewhat higher, the C being then tuned to D or E♭. He notices the "capo-tasto," which, although very useful, was, he says, seldom applied.



He further states that the 1st, 2nd, and 3rd strings are the same gauge as the 1st, 2nd, and 3rd strings on the violin, and the remaining strings, silver spun on silk, are to be of proportionate sizes.

Bolton's instructions as to fingering, etc., are very similar to those already given for the English Guitar; but when chords are to be played, the performer is directed to commence with the lowest note, and pass

[1] This Tutor was most obligingly brought to the notice of the writer when this chapter was in type, and Levien's instructions had been fully noticed, consequently only such additional information as may interest the reader has been printed.

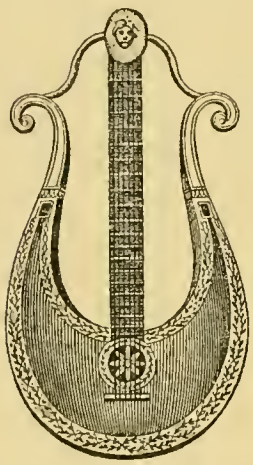
[2] C E G C E G. Bolton states that small Spanish Guitars can be tuned in a similar manner.

swiftly to the highest, in a manner similar to that practised on the Harp.[1]

There are a considerable number of elementary pieces, etc., in the two Tutors noticed, but in none of them does the music descend lower than C. The 7th and 8th strings were probably only used for advanced pieces or for accompaniments.

THE APOLLO LYRE, LYRE, AND FRENCH LYRE

The Apollo Lyre, an engraving of which appears upon Bolton's Tutor and is here reproduced, is also mentioned by Busby, Light, and Ventura.



This is an English instrument which may occasionally be met with. Carl Engel named it the "Lyre Guitar." The writer, in a letter to *Musical Opinion*, asked if any of the readers could state positively that "Lyre Guitar" was in use before Carl Engel's Catalogue appeared; to which there was no reply. If it cannot be proved that "Lyre Guitar" appeared in print before the publication of Carl Engel's Catalogue, it may be concluded that he invented a name for an instrument about which he had no information. This instrument was tuned, like the English Guitar, to C E G G C E G. Large instruments formed like the Apollo Lyre were made. These had stands and eleven strings, four of which in the bass were off the finger-board. These instruments could have been, and probably were, tuned precisely as the Harp-Lute-Guitar to be hereafter noticed.[2]

An instrument called the Lyre is referred to by Light, Bolton, and Ventura, but the writer is unable to state whether or not the Lyre and Apollo Lyre were the same.

[1] When playing in the key of G the seventh string should be tuned F♯. There is a statement in the Tutor that when playing in the key of F the fourth string should be tuned to B♭. This may refer to the tuning of that string upon the Harp-Lute, the scale of which Bolton gives, and the difference between that instrument and the Harp-Guitar he explains. He may have intended his Tutor to be used for the Harp-Lute, as he refers to the short finger-board. In one piece directions are given to fix the "pedal" for producing F♮ as a passing accidental; so it would appear that Levien's instrument, to be hereafter referred to, was in use.

[2] Light advertised in the Times, 27th January 1817, his improved Lyre of twelve strings.

APOLLO - LYRE

WITH ADDITIONAL STRINGS

The French Lyre is an instrument very similar in form to the Apollo Lyre. It usually has a stand. The writer has before him Carulli's Instructions for the Spanish Guitar or French Lyre, published by C. Wheatstone and Co. The title-page has to a large extent been re-engraved apparently to allow "French Lyre" to be introduced. We find that at the foot of page 1 the following has been added: "*N.B.*—The Editors of this work has the honor to announce that having been permitted to take a Model from an elegant French Lyre, made in Paris, for a family of distinction in this Country. They are having manufactured an assortment of them by an eminent Italian Maker lately Arrived from Paris. The Scale of this Instrument is the same as the Spanish Guittar."

MUSIC

All music for the English Guitar can with the same ease be played upon the Harp-Guitar or upon the Apollo Lyre.

Upon the last sheet of one of Bolton's works there is a statement that a collection of music for the Guitar or Lyre, Op. 9, might be obtained from Messrs. Goulding and Co. Also some music for the Lyre might be had from Mr. Wornum, Wigmore Street.

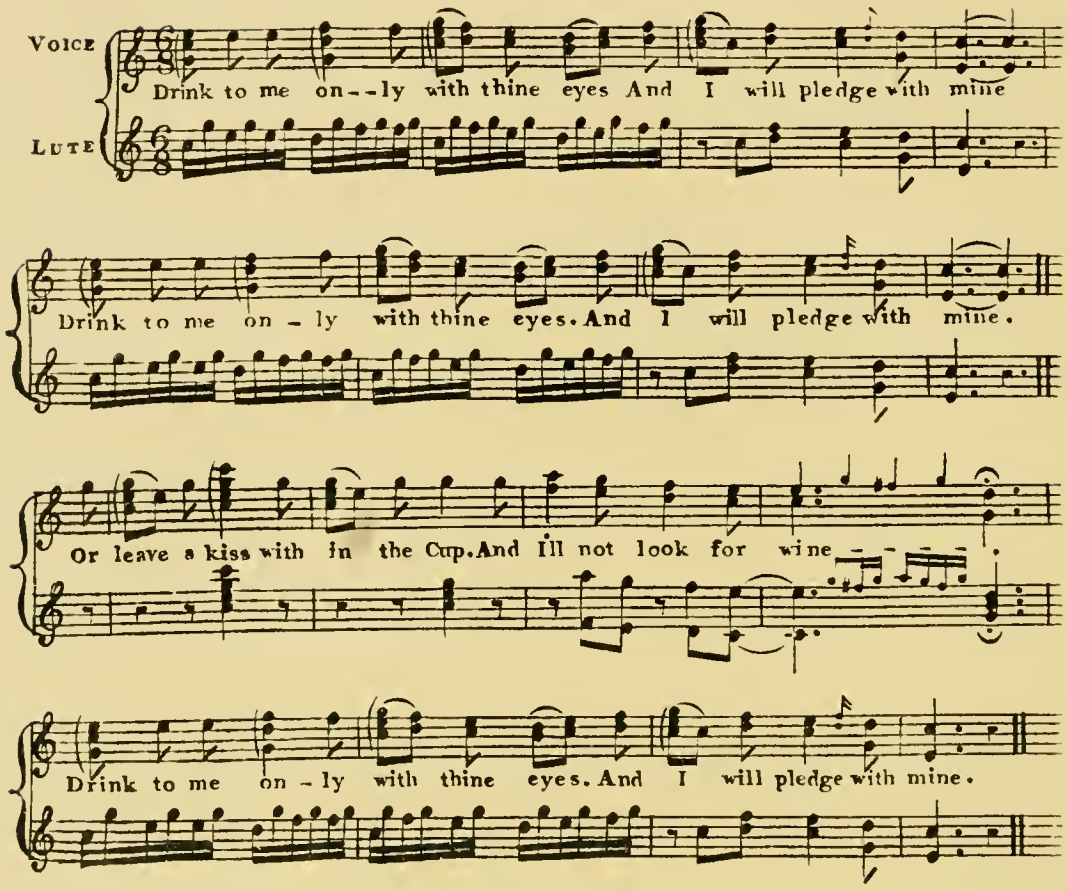
A portion of a Collection of Airs, Marches, and Dances by Bolton was evidently for the Lyre or Lute. He also produced a collection of Lessons, Songs, Marches, and Dances for the Lyre or Harp-Lute.

Bolton also arranged some of the Songs and Airs in Don Giovanni, together with a number of other melodies, for the Harp-Lute or Harp-Guitar. These were published by C. Wheatstone.

F. Chabran prepared "An Elegant Selection of Songs, etc., adapted for the Spanish or Harp-Lute-Guitar." These were published in two books by C. Wheatstone and Co., Strand. A number of the pieces are headed for the Harp-Guitar and Lyre.

Edward Light published an "Introduction to the art of Playing on the Harp-Lute and Apollo Lyre."

DRINK TO ME ONLY. accompt by T:Bolton.


Voice
Lute
Drink to me on--ly with thine eyes And I will pledge with mine
Drink to me on - ly with thine eyes. And I will pledge with mine.
Or leave a kiss with in the Cup. And I'll not look for wine
Drink to me on - ly with thine eyes. And I will pledge with mine.

2

The thirst that from the soul doth rise,
Doth ask a drink divine;
The thirst that from the soul doth rise,
Doth ask a drink divine.
But might I of Jove's Nectar sup,
I would not change for thine,
The thirst that from the soul doth rise,
Doth ask a drink divine.

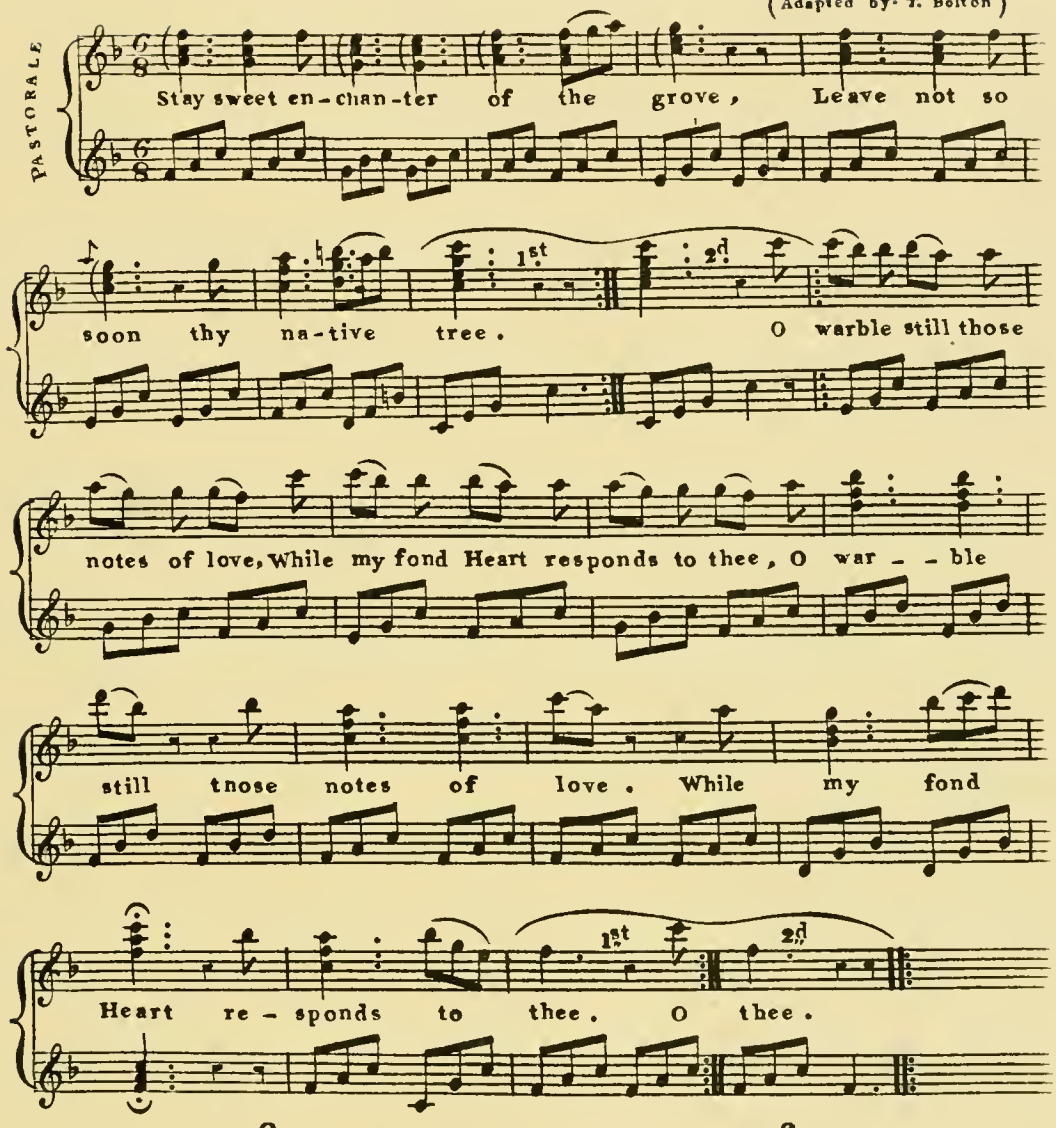
3

I sent thee late a Rosie wreath,
Not so much hon'ring thee,
As giving it a hope that there,
It could not wither'd be:
But thou thereon didst only breathe,
And sent it back to me,
Since when it looks, and smells, I swear,
Not of itself but Thee.

(Bolton's Instr.)

JULIA TO THE WOOD ROBIN.

(Adapted by T. Bolton)


PASTORALE
Stay sweet en-chan-ter of the grove, Leave not so
1st
2d
soon thy na-tive tree. O warble still those
notes of love, While my fond Heart responds to thee, O war - - ble
still those notes of love. While my fond
1st
2d
Heart re - sponds to thee. O thee.

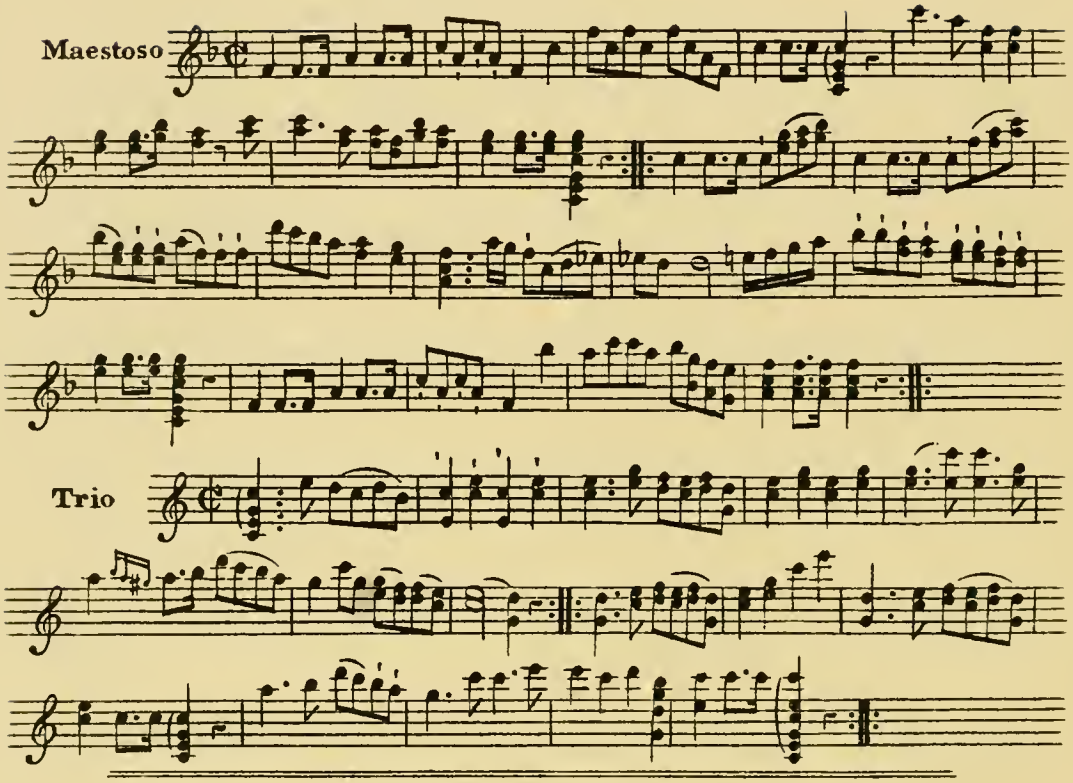
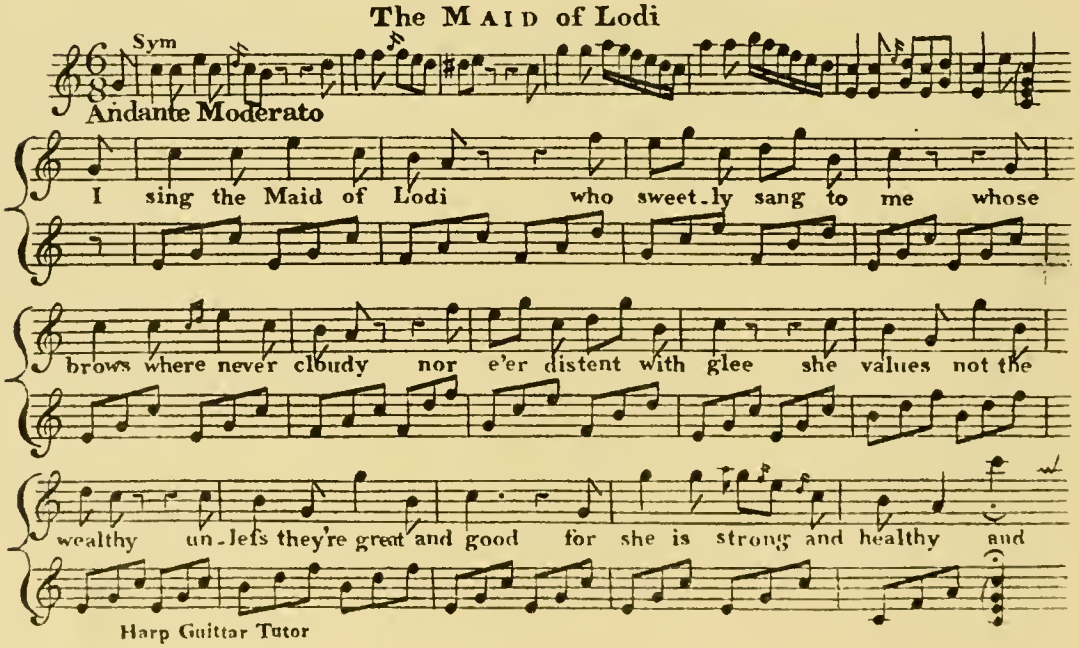
2

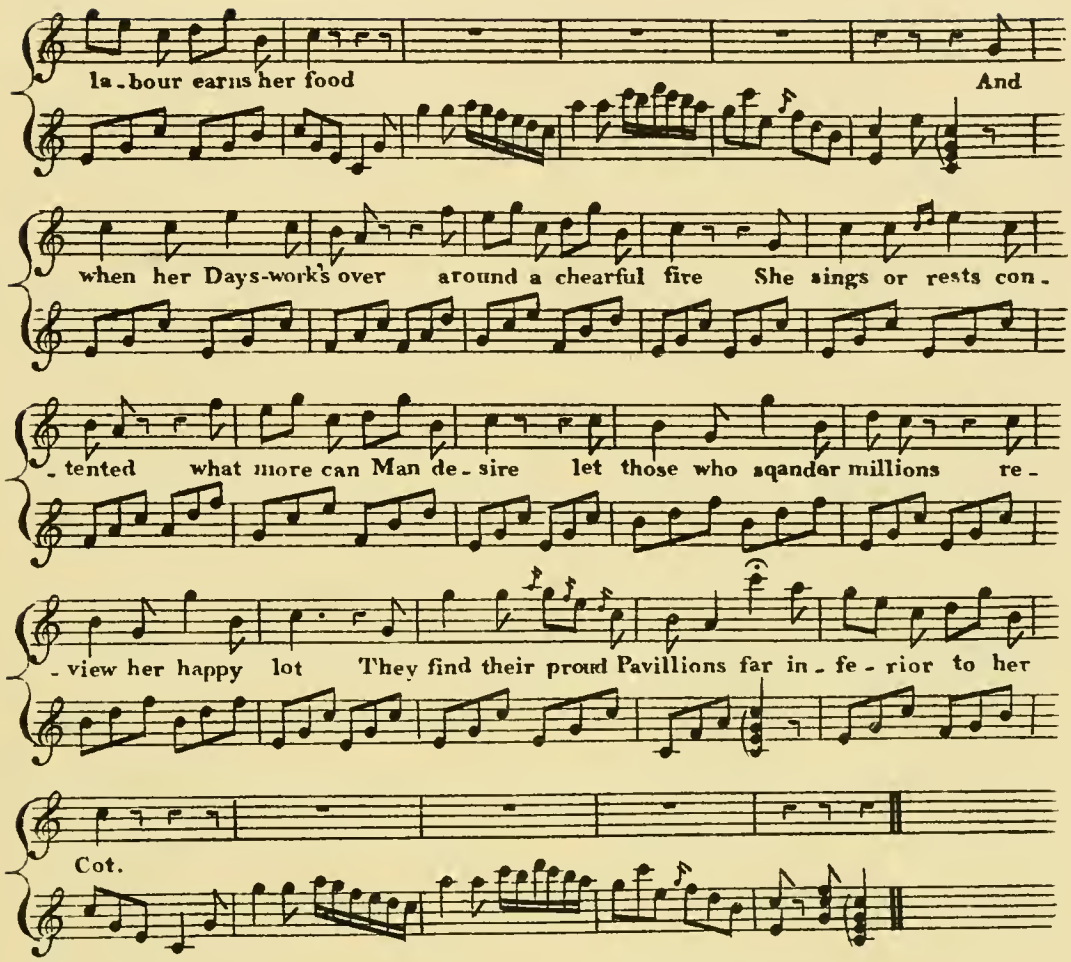
Rest thy soft Bosom on the spray,
'Till chilly Autumn frowns severe,
Then charm me with thy parting lay,
And I will answer with a tear.

3

But soon as Spring enwreath'd with flowrs,
Come dancing o'er the new drest plain,
Return and cheer thy natal bow'rs,
My Robin with these notes again.

(Bolton's Instr.)

The DUKE of YORK's March

The MAID of Lodi

Sym
Andante Moderato
I sing the Maid of Lodi who sweet-ly sang to me whose
brows where never cloudy nor e'er distent with glee she values not the
wealthy un-less they're great and good for she is strong and healthy and



3

Between the Po and PARMA
Some Villains seiz'd my Coach
And dragg'd me to a Cavern
Most dreadful to approach
By which the Maid of LODI
Came trotting from the fair
She paus'd to hear my wailings
And see me tear my hair.

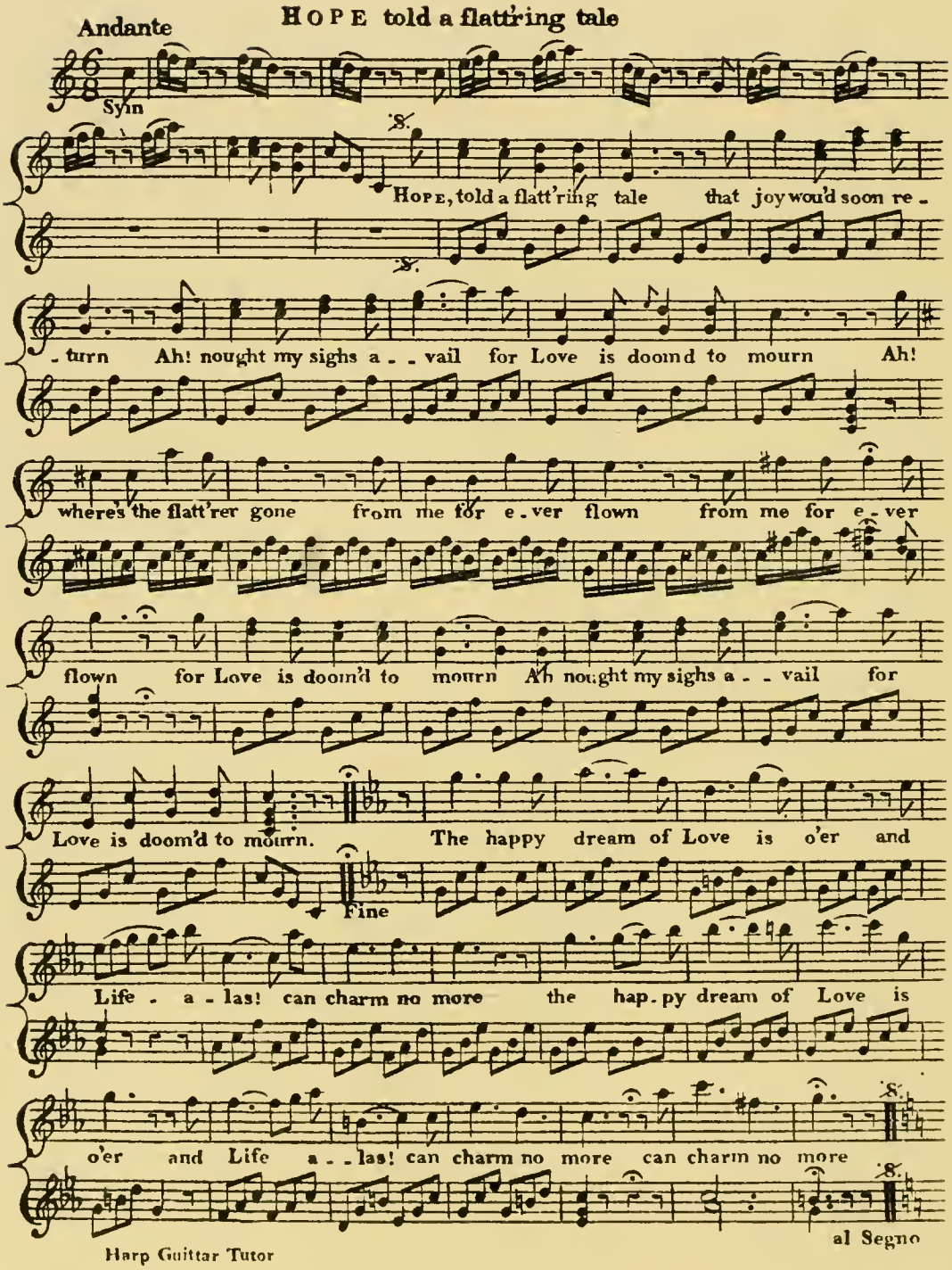
Among the mild Madonas
Her features you may find
But not the fam'd Correggios
Could ever paint her mind

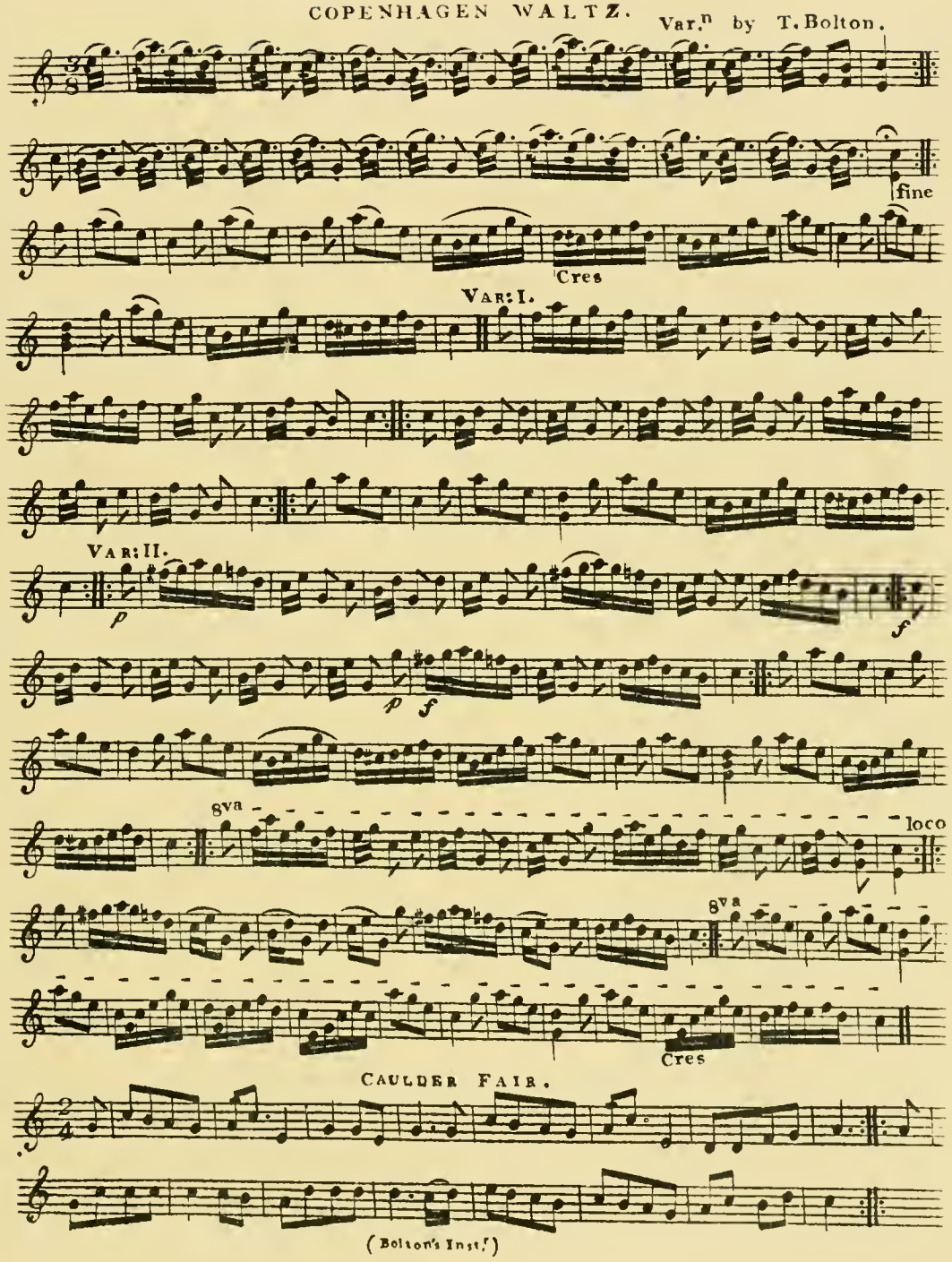
4

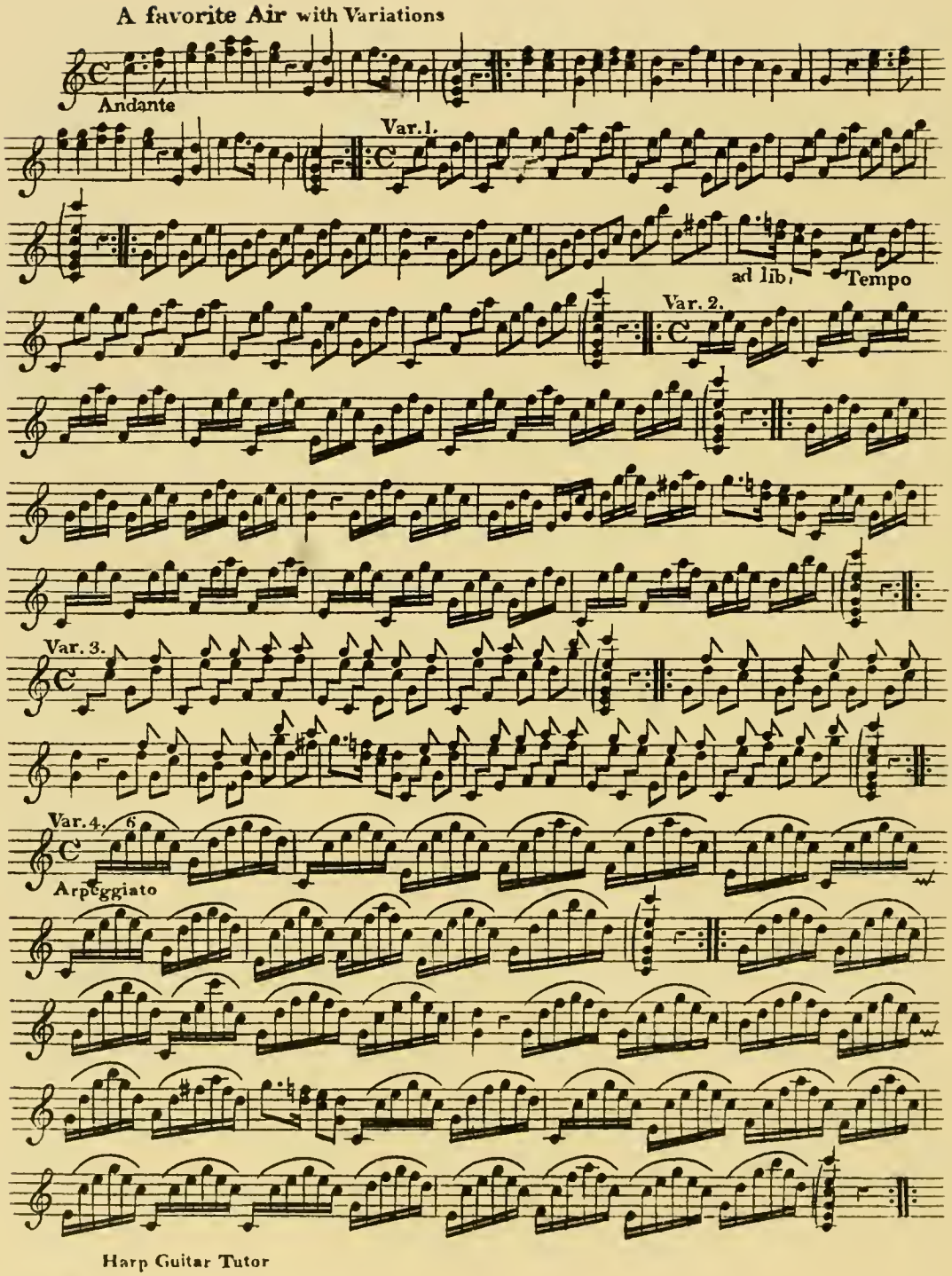
Then to her Market-basket
She tied her Poney's rein
Thus by female courage
Was dragg'd to life again
She led me to her dwelling
She chear'd my heart with Wine
And then she deck'd a table
At which the GODS might dine.

5

Then sing the Maid of LODI
Who sweetly sang to me
And when this Maid is married
Still happier may she be.


Andante
HOPE told a flatt'ring tale
Syn
HOPE, told a flatt'ring tale that joy would soon re -
- turn Ah! nought my sighs a - - vail for Love is doom'd to mourn Ah!
where's the flatt'rer gone from me for e - ver flown from me for e - ver
flown for Love is doom'd to mourn Ah nought my sighs a - - vail for
Love is doom'd to mourn. The happy dream of Love is o'er and
Fine
Life - a - las! can charm no more the hap - py dream of Love is
o'er and Life a - - las! can charm no more can charm no more
al Segno


COPENHAGEN WALTZ.
Var.n by T. Bolton.
fine
Cres
VAR: I.
VAR: II.
p
f
p
f
8va
loco
8va
Cres
CAULDER FAIR.
(Bolton's Inst.r)


A favorite Air with Variations
Andante
Var. 1.
ad lib.
Tempo
Var. 2.
Var. 3.
Var. 4.
Arpeggiato

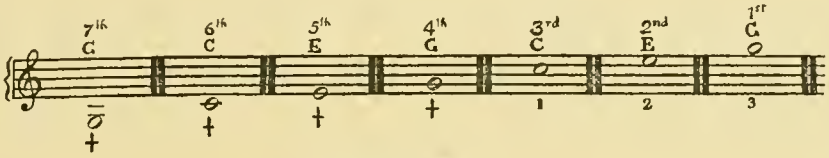
THE GUITARE-HARPE

Mordaunt Levien of London, as before stated, took out a patent in France in 1825 for an improved instrument which he called the Guitare-Harpe.[1] This instrument, which is of the same form as Light's Harp-Guitar, differs from the latter in having only seven strings and having at the back of the neck three brass stops, for which Levien probably obtained a patent. These stops, which, when pressed by the thumb, act as nuts, were called by the inventor pedals, and will be hereafter referred to.

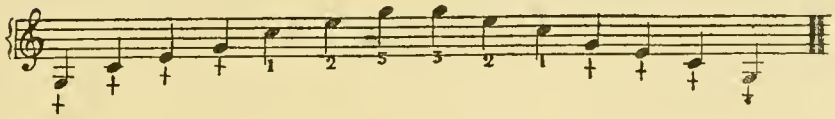
The following are the measurements of one of Levien's Guitare-Harpes[2]: 27½ inches from nut to end, 20 inches from nut to bridge, twelve frets, the lowest being 9 inches from the bridge; the greatest width of the sounding-board, 12½ inches. For this instrument, which is much more frequently met with than Light's, Levien prepared a Tutor, which was published at Paris,[3] from which the following has been extracted:—

1st Example.

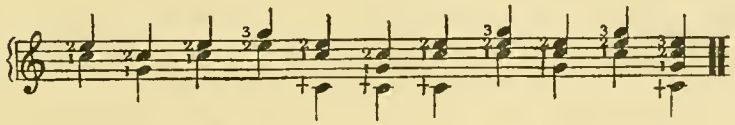
The seven open strings.



2nd Example.



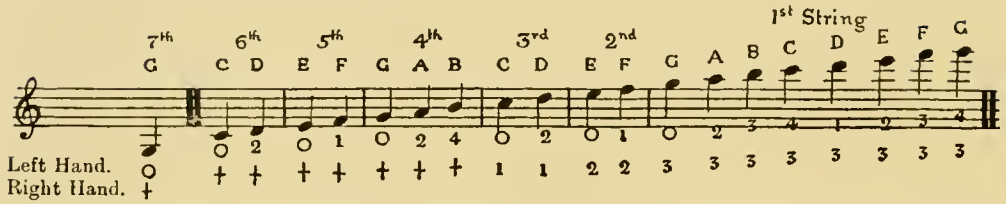
3rd Example.



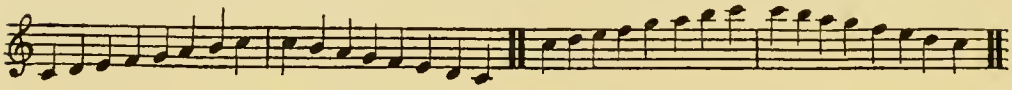
[1] In an illustrated catalogue of Musical Instruments by J. Kendrick Pyne, No. 32A, the name Lute-Guitar is given to a specimen. Dr. Pyne states that he purchased a MS. Instruction Book along with the instrument, on which that title appeared, and he, supposing it to be correct, inserted it in the catalogue.

[2] The property of Mr. J. G. Morley.

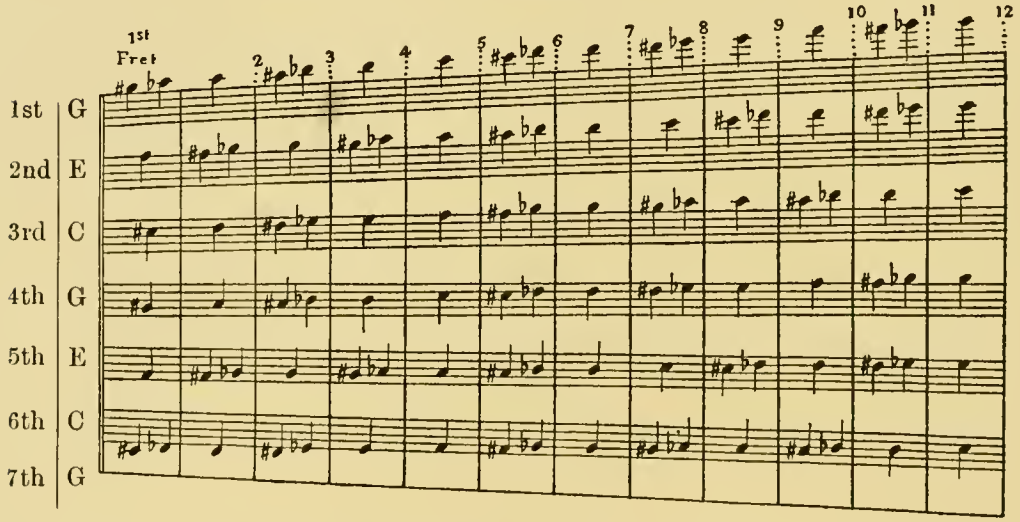
[3] Mr. H. Journet, of 43 Tottenham Court Road, London, has most obligingly allowed the writer the use of his copy of this rare work.

SCALE,
with the denomination of the notes and their fingering.

○, the open strings; +, the thumb; 1, the first finger; 2, the second finger; 3, the third finger; 4, the fourth finger.

SCALE of two octaves in C Major, rising and descending.



FINGER-BOARD OF THE GUITARE-HARPE.



From this diagram it appears that the 7th string is only used as an open string. The writer has carefully examined a quantity of music, and in no case did A or B appear as bass notes.

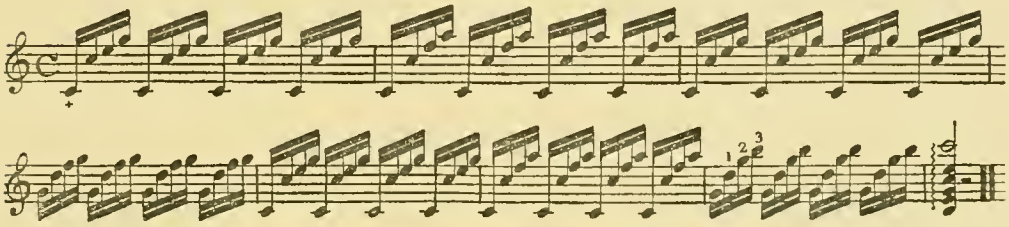
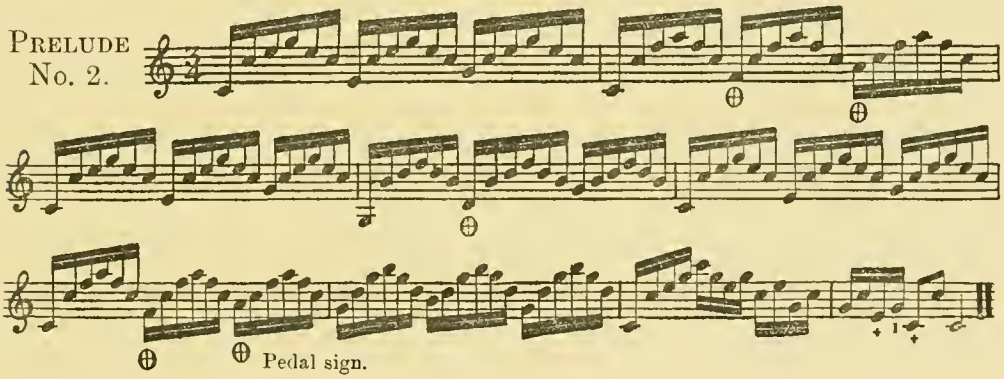
METHOD OF TUNING THE GUITARE-HARPE

The first three strings are tuned by thirds, and the others by their lower octaves. The surest way for beginners is to tune the third string C by another instrument, then the finger is placed above its fourth fret, which produces E; the second string is tuned in unison, and from the

third fret of this string the first is tuned in unison with it; the other strings are tuned to the octave below—that is to say, the fourth is tuned from the first string, the fifth from the second, the sixth from the third, and the seventh from the fourth, an octave lower.

From the representation of the finger-board, the directions for tuning that have just been given, and the music for the Guitare-Harpe and Piano, it would appear that Levien's instrument should be tuned to the written notes.[1]

Scale of C Major, rising and descending, with the principal Chords.

Prelude No. 1, for exercising the right hand.

Prelude No. 2.

Pedal sign.

The pedals of brass—which are placed at the back of the neck or finger-board of the instrument, viz.: the 1st under the fourth string, for giving the A; the 2nd under the fifth string, for giving the F; and the

[1] Later on the reader will also find that those who improved and wrote for the Harpe-Lute did not follow Light's tuning of that instrument.

3rd under the sixth string, for giving D—are pressed by the thumb of the left hand during certain passages of the music, which otherwise would necessitate much crossing of the fingers.[1]

ABRIDGMENT OF THE RULE OF TRANSPOSITION

When an air does not suit the voice in the key in which it is written, but suits perfectly in another key, or a piece of music is more difficult to execute in one key than in another, it is necessary to transpose the music.

Supposing an air in E flat is too difficult, to transpose it into the key of C (which is the easiest key for the instrument) each note must be lowered a third, and the Capo-testo must be fixed on the third space; it will then be played in the original key of E flat, as if there had been no transposition. In order to transpose from A to F, each note will be a third lower, and, having fixed the Capo-testo on the fourth space, it can then be played in the original key of A. But if the transposition of this key a third lower is too low for the instrument, it will be necessary to transpose it to F, a sixth above, and, having fixed the Capo-testo on the fourth space, it can then be played in the key of A, an octave higher. If, however, some of these transpositions are too high or too low, the Capo-testo can be placed higher or lower to suit the voice.

Before fixing the Capo-testo it is necessary to lower the seventh string half a tone.

GENERAL RULE FOR ACCOMPANIMENT

The first note of the key or key-note should be accompanied by the third and by the fifth.

The second, or sub-mediant, by the minor third, the perfect fourth, and the major sixth.

The third, or mediant, by the third and the sixth.

The fourth, or sub-dominant, by the third and the fifth; but when it is found preceded by the fifth note of the key, it is accompanied by the second, major fourth, and the sixth.

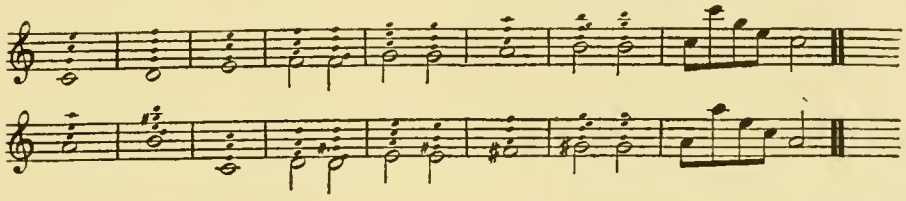
The fifth, or dominant, by the fourth and the sixth, or by the major third and the fifth.

The sixth, by the third and the sixth.

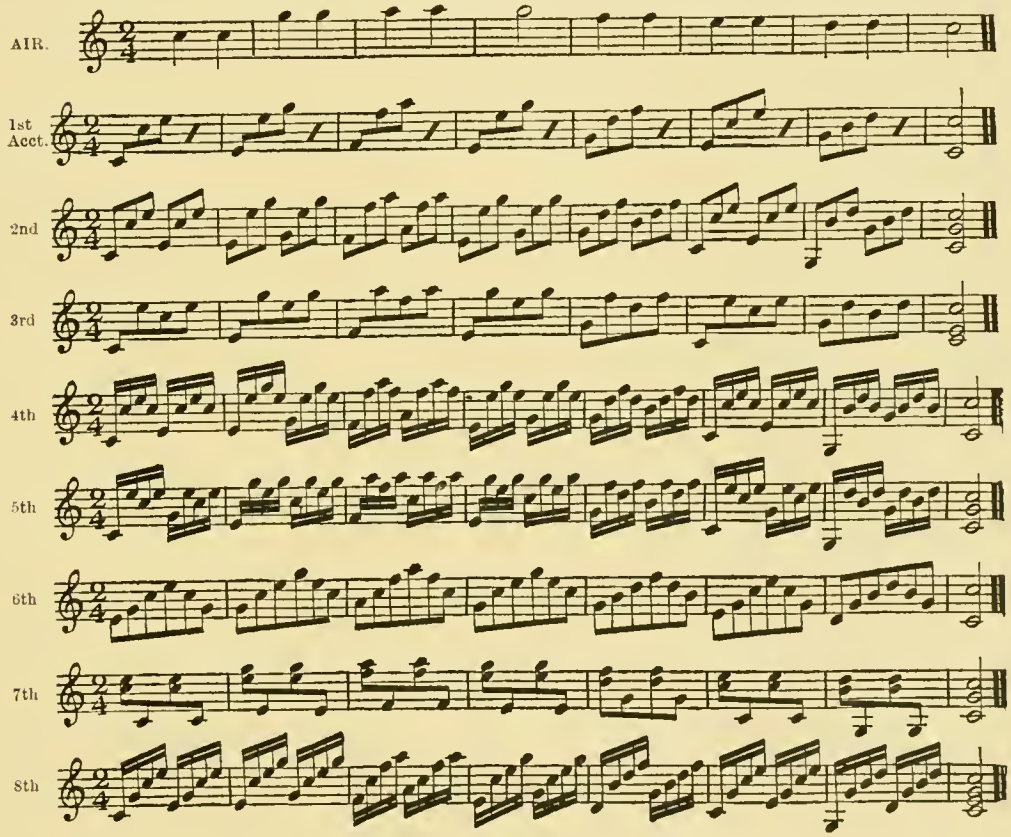
[1] Of the twenty-three airs in the Tutor only one has the pedal marks, and in none of the eight advanced pieces examined are pedal marks given.

The seventh above is called the leading note, and it is accompanied with the third, the minor fifth, and the sixth. In descending, it is simply called the seventh, and it is accompanied by the third and the sixth.

It should be observed that the third on the first note of the key ought to be major in major keys and minor in minor keys; thus all the intervals which are not specified are always relative to their principal note.

Harmonic Scales for Accompaniments.

These two scales in C major and A minor will serve as models for all others, either major or minor.

Air with various Accompaniments.



In conclusion, it may be mentioned that in the music for the instrument the writer has examined, the signs indicating harmonic sounds only occur when the notes are open.

MUSIC

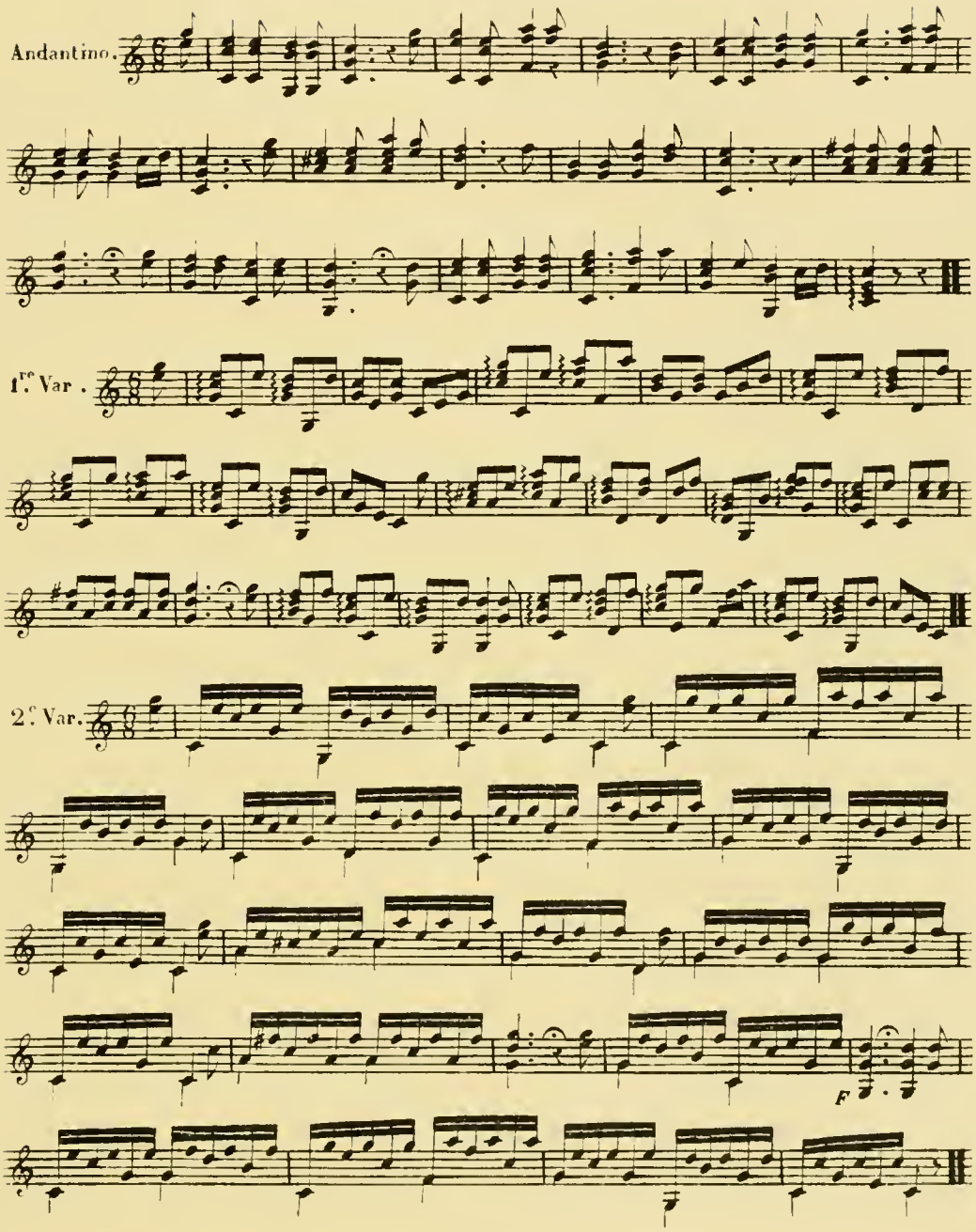
The following by Mordaunt Levien appear in the Catalogue of Music for the Guitare-Harpe :—

Méthode pour Guitare-Harpe, Parts I. and II.
Solfège ou Méthode de Chant, avec accompagnement de Guitare-Harpe.
Recueil de Valses.
La Chasse.
Deux airs variés (Aussitôt que la lumière) et (Nel cor più non mi sento).
Sonâte.
Thême varié.
Robin Adair (Air Ecossais) varié.
Fantaisie.
Six contredauses suivies de la Valse et du Chœur de Robin des bois.
Kelvingrove (Air Ecossais).
Fantaisie sur la Marche favorite de Mose in Egitto.
Divertimento.
Six divertissements.
Six favourite English songs.
Recueil d'airs Suisses.
Recueil d'airs Ecossais.
Recueil de douze Morceaux pour une ou deux Guitare-Harpes.
Variations idem.
Air Tyrolien varié idem.
Air Portugais varié idem.
Divertissement pour Guitare-Harpe, et Piano.
Fantaisie pour Guitare-Harpe, et Piano, Violon, ou Flûte.
Sonate pour Guitare-Harpe et Violon.

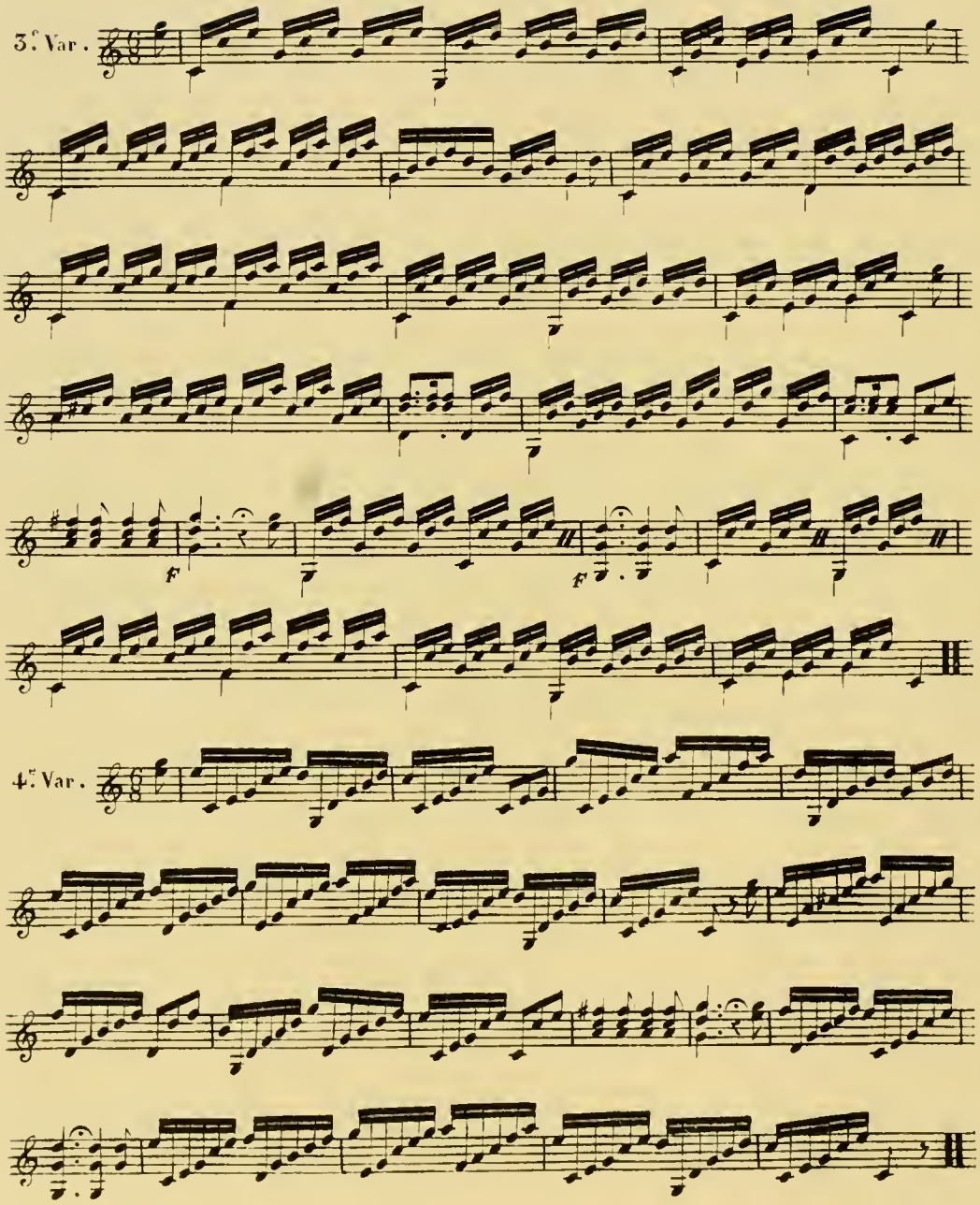
The following are by Bayard :—

Variations sur la Viennoise.
Deux Thêmes variés idem (Fleuve du tage) (Et un air favoride Steibelt).

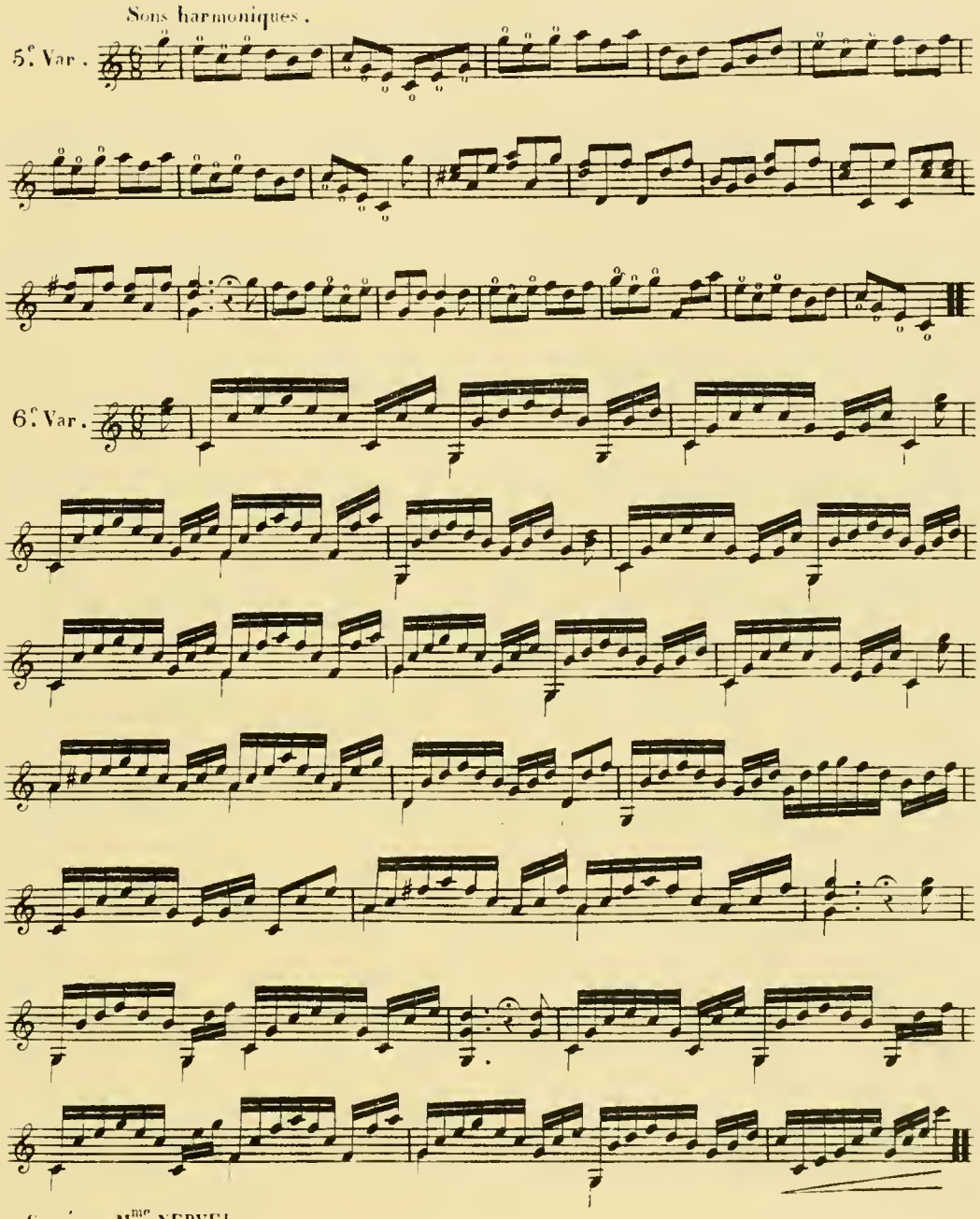
NEL COR PIÙ NON MI SENTO.



NEL COR PIÙ NON MI SENTO—2.



NEL COR PIÙ NON MI SENTO—3.

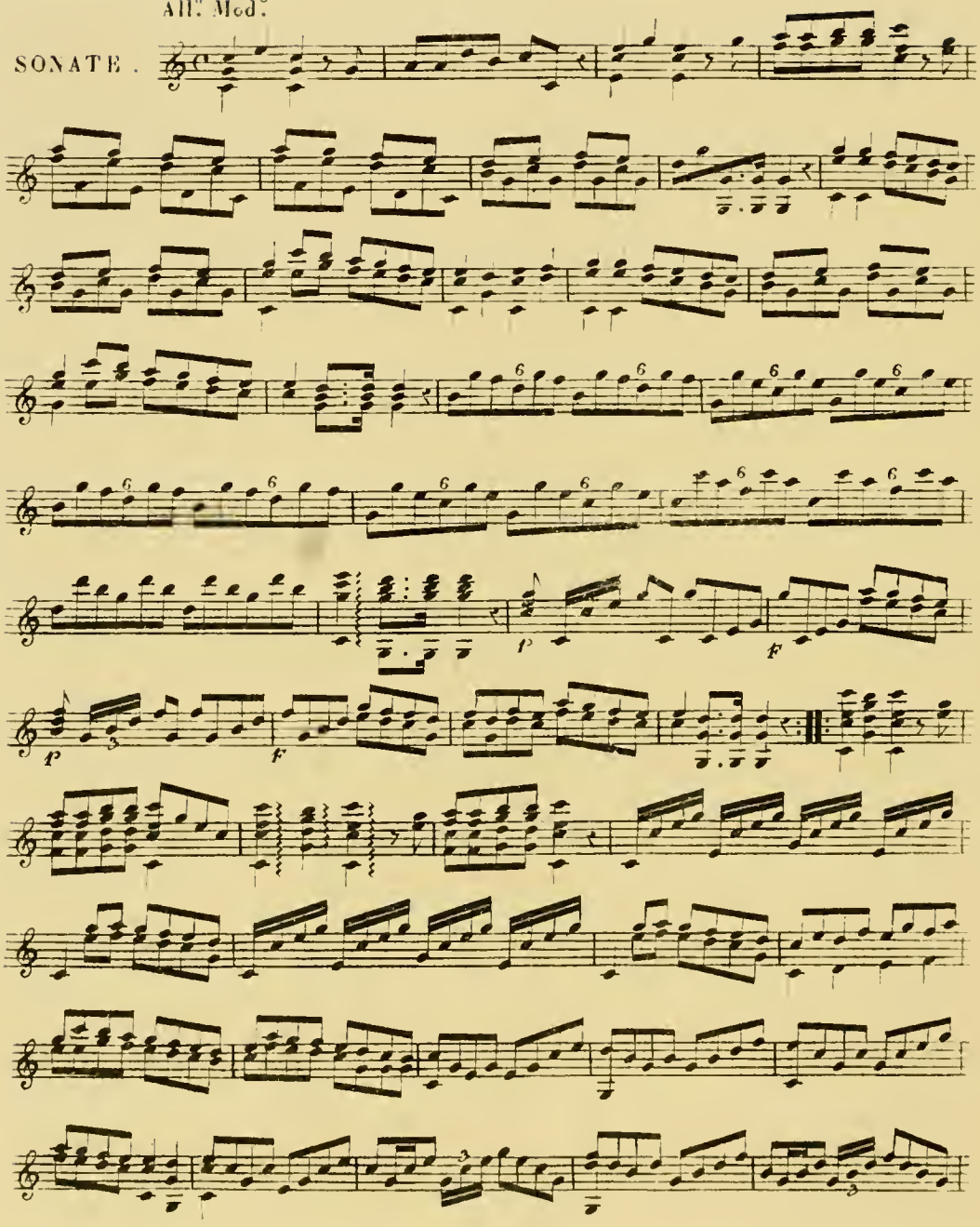


Gravé par M.me NEPVEU.

GUITARE .

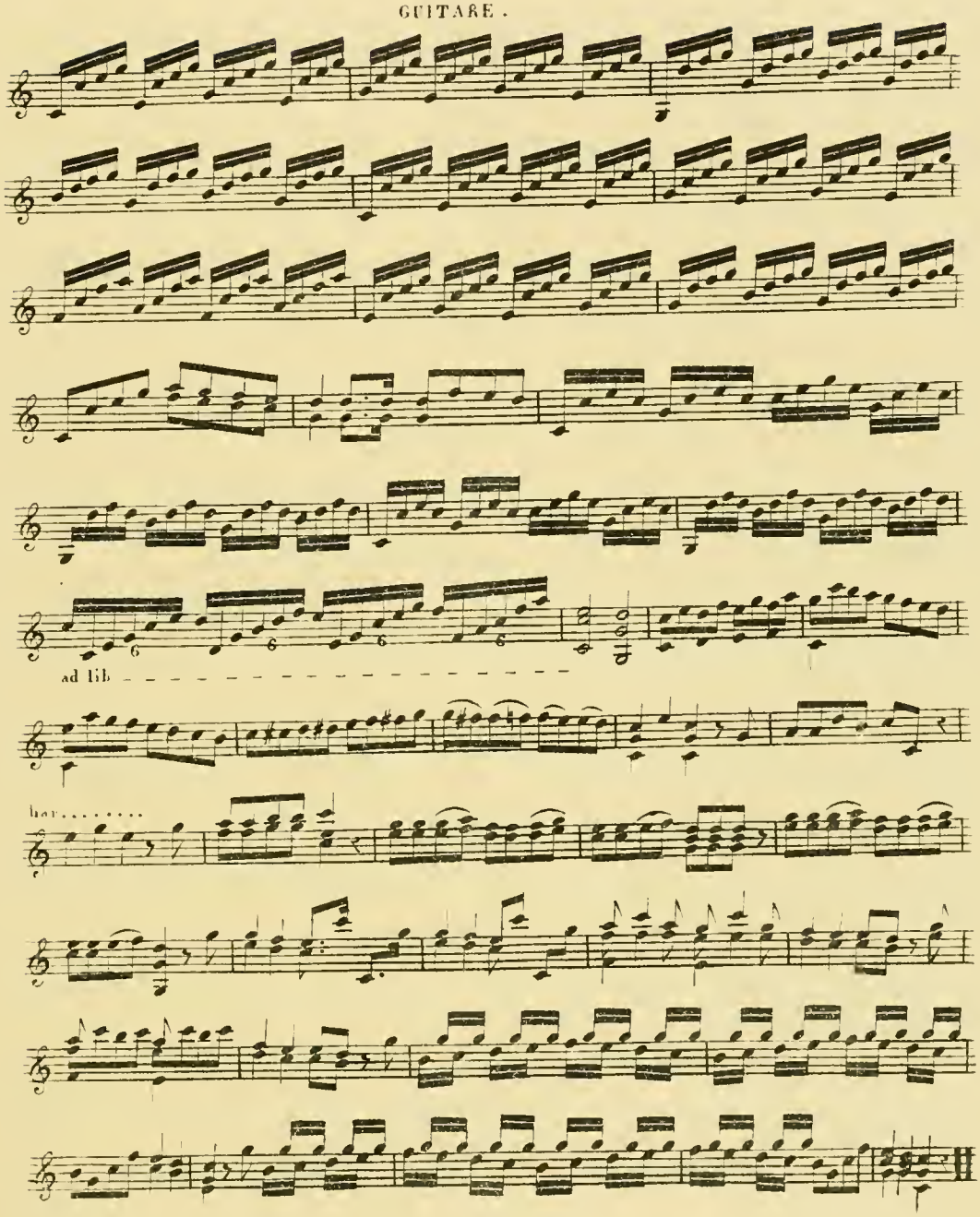
All.° Mod.°

SONATE .



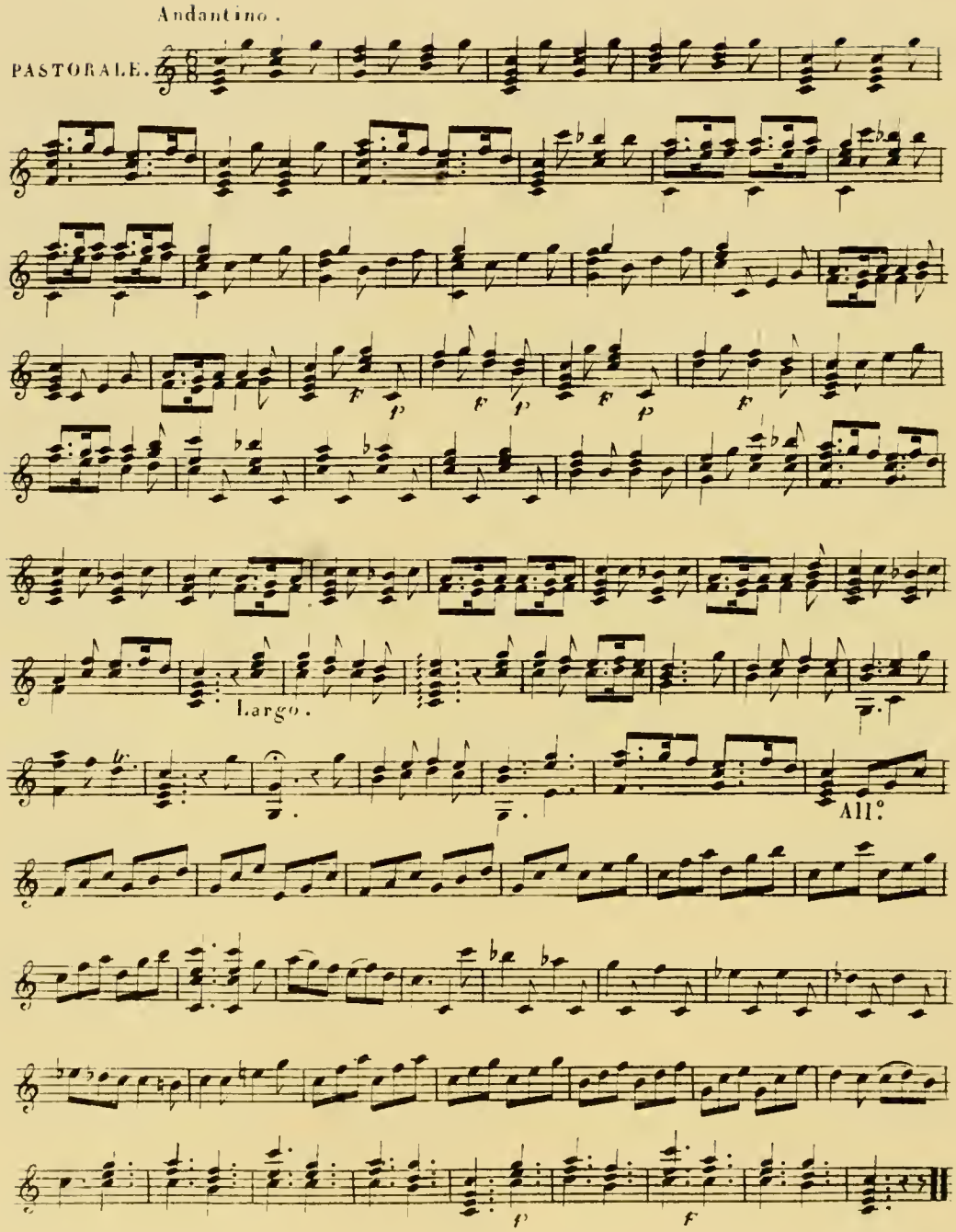
SONATE—2.

GUITARE.



SONATE—3.

GUITARE.



HARP-LUTE-GUITAR

PUBLIC LIBRARY

THE HARP-LUTE-GUITAR

It must have been shortly after the invention of the Harp-Guitar that it occurred to Edward Light to attach a head somewhat similar to that of the Theorbo or double-headed Lute to a body and neck resembling those of his Harp-Guitar, and, by filling up the gaps between C and E and E and G in the bass, provide the instrument with a complete octave of open bass strings. This new instrument, one of the most elegant of Light's inventions, he called the Harp-Lute-Guitar. On the finger-board he placed seven strings, and from a separate nut three bass strings. Of this ten-stringed instrument, a fine specimen is represented in the illustration.[1] An additional bass string G was afterwards added, and when so far perfected, "Edward Light Inventor"[2] published the "Art of Playing" on the Harp-Lute-Guitar,[3] a work so rare, that the writer may be excused for reprinting not only the curiously worded Introduction, but such other portions as appear desirable.

"A SHORT ACCOUNT OF THE NEWLY INVENTED HARP-LUTE-GUITAR"[4]

"The Harp-Lute-Guitar, so call'd, from the structure of it, partaking partly of the Harp, partly of the Lute, and partly of the Guitar. This little Instrument is confessedly greatly superior to any other of it's

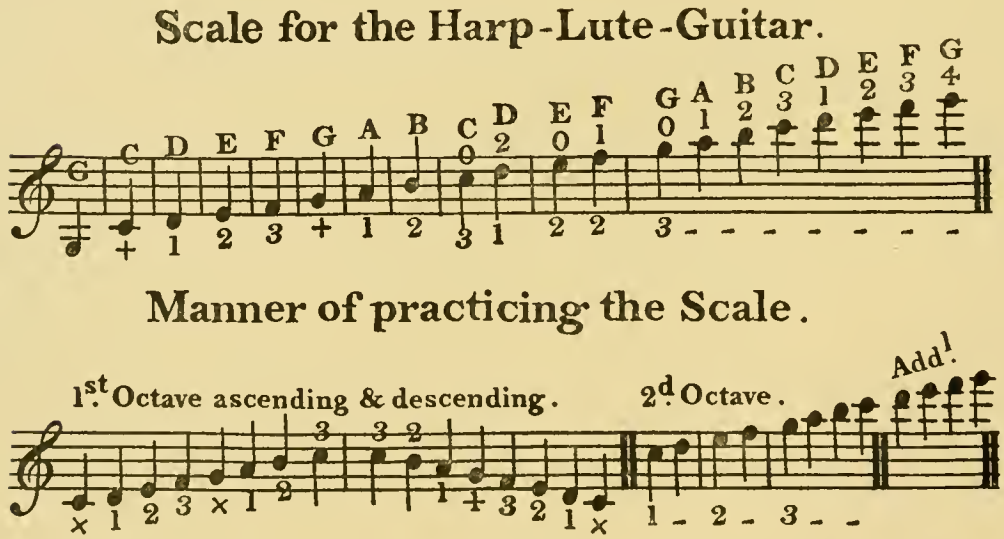
[1] The instrument is the property of the Messrs. Glen, Edinburgh. The following are the measurements: Extreme length, 38½ inches; from the nut for the bass strings to lower end, 31¾ inches; from the nut on the finger-board to the lower end, 23⅝ inches; from the nut for the bass strings to bridge, 25⅜ inches; from the nut on the finger-board to bridge, 17½ inches; across the sounding-board at the widest part, 12 inches.

[2] A fine specimen with eleven strings, "Light, Mr. Barry maker," is amongst the collection of the Rev. F. W. Galpin.

[3] Carl Engel calls this instrument the "Harp Theorbo," and the specimens in the South Kensington Museum are so labelled. A statement for which no proof has been produced cannot be accepted when an Instruction Book giving the correct name of the instrument, "The Harp-Lute-Guitar," is extant. An explanation of an obsolete term, or a name for an obsolete musical instrument, when given without conclusive evidence, cannot be too severely condemned.

[4] For the use of this interesting work, and also for the use of the volume of Airs, etc., with Pianoforte Accompaniments, the writer is indebted to Mr. Glen, of Bank Street, Edinburgh. The Instruction Book was prepared shortly after 1800, during which year Sir Edward Hunter-Blair succeeded to the Baronetcy, the tune which is known by his name appearing amongst those in the book.

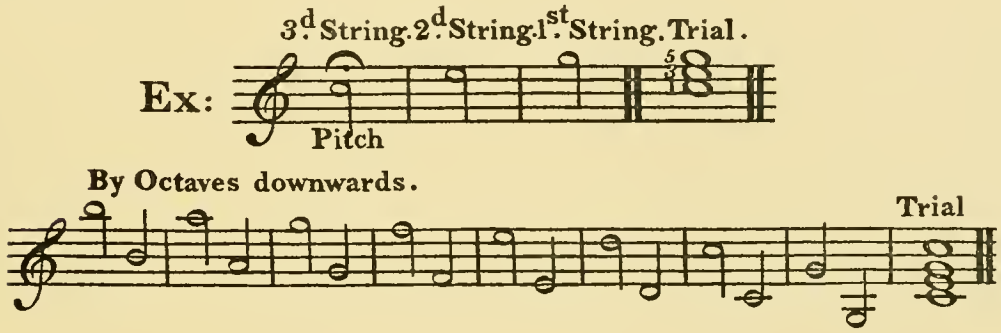
size and kind, the Inventor gives this short account, to shew wherein it differs from, and particularly excells others. First, by containing a greater number of Strings, which not only renders it more easy to play on, but the Tones are also more perfect by having the more open Notes; secondly, what further militates in favor of the Harp Lute, is, that being tun'd to Harp pitch, they charmingly unite with and accompany the Voice, likewise afford a very pleasing accompaniment to the Piano Forte and other Instruments, and thirdly that from the simple construction of them and being strung with Harp Strings conduces to produce the admir'd sound of real Harps, and are therby less liable of going soon out of tune. Lastly, by way of observation, many attempts have been made to introduce portable Instruments for Ladies accommodation, such as the English Guitar, Spanish Guitar, Mandola, Mandoline, and latterly the Lyre and Lute, the Inventor of the Harp Lute disdaining to depreciate the merits of other Men's productions, will therefore here decline making comparisons, leaving that to a well inform'd Public who in their wisdom, are best entitled clearly to judge of, and allow what degree of merit if any, may be found due to 'LIGHT'S.'"



Preludes in F and G are given near the end of the volume, also the Gamut in F, the performer being directed to tune the fourth string to B♭. The Gamut in G is missing, but there can be little doubt that the F string should be tuned to F♯ to avoid the difficulty of reaching to the seventh string.

METHOD OF TUNING THE HARP-LUTE-GUITAR

"First, tune your third string to the pitch of E flat, being to the sound of the tuning-fork given with it; then proceed to tune all the other strings according to the following example:—Note when you have fixed the pitch note to the sound of the fork, press on the fourth fret of that string, being the red or third string, and tune your second in unison to it; then press the second string on the third fret, and tune the first in unison to it."



From the foregoing extracts it will be seen that the open strings of the Harp-Lute-Guitar in the original key of C are fingered exactly in the same manner as those of the Pedal Harp, the X indicating the thumb, and the 1, 2, and 3 the first, second, and third fingers, with this difference, that, as the longest strings are nearest to the performer, the fingering is reversed. It may also be remarked that although the Harp-Lute-Guitar is tuned one-sixth lower than the written notes when played singly, when played in conjunction with the Pianoforte it is tuned a tone lower, its pitch being then a seventh lower than its notation indicates. Thus, in a volume of Songs, Airs, Marches, Rondos, etc., by E. Light, for the Harp-Lute-Guitar, with accompaniments for the Piano, when the accompaniment is in D, the music for the Harp-Lute-Guitar is in C; when the accompaniment is in G, the music for the Harp-Lute-Guitar is in F; and when the accompaniment is in A, the music for the Harp-Lute-Guitar is in G. In the Introduction to the Tutor it is stated that Harp strings are used for this instrument, and the reference to the C or red string bears this out. With the knowledge that the instrument is to be tuned a major sixth below the written notes,

and with the illustration of the finger-board, a possessor of one of these instruments can with little difficulty provide it with the proper strings, the C strings being, of course, red and the F string black or blue.[1]

On the instrument illustrated, the strings, which are certainly old, are for the most part silk and silver; the following being the gauge of each :—

1st. Gut, D, 2nd Octave.
2nd. Missing.
3rd. Silver, F, 3rd Octave.
4th. Silver, D, 3rd Octave.
5th. Silver, C, 3rd Octave.
6th. Silver, B, 3rd Octave.
7th. Silver, A, 3rd Octave.
8th. Silver, F, 3rd Octave.
9th. Silver, E, 4th Octave.
10th. Silver, D, 4th Octave.

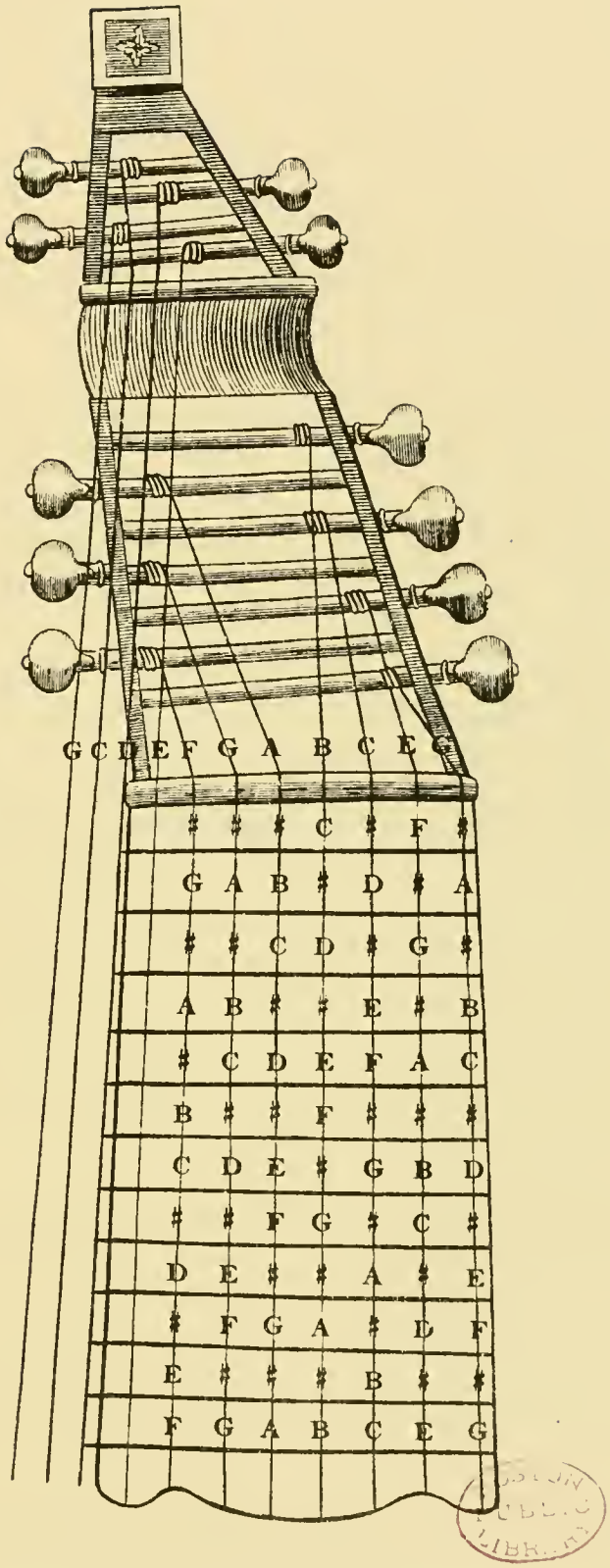
The Harp-Lute-Guitar is held slantingly across the chest and is supported by a ribbon attached to the head and to the button at the lower end of the body.

MUSIC

In the Tutor before referred to there are, besides preludes and lessons, some thirty-three airs, etc., arranged for the instrument; and in the volume of "Songs, Airs, Marches, Rondos, etc., adapted for the Harp-Lute-Guitar, with an Accompaniment for the Pianoforte, by E. Light," there are, besides the Introduction, twenty pieces. The writer cannot say what additional music Light published for this instrument. The specimens reproduced have been selected from the two works referred to.

F. Chabran prepared "An Elegant Selection of Songs, Spanish Boleros, etc., adapted for the Spanish or Harp-Lute-Guitar." These were published in two books by C. Wheatstone and Co., 136 Strand. Such pieces as were not intended for the Spanish Guitar are in the keys of C and F.

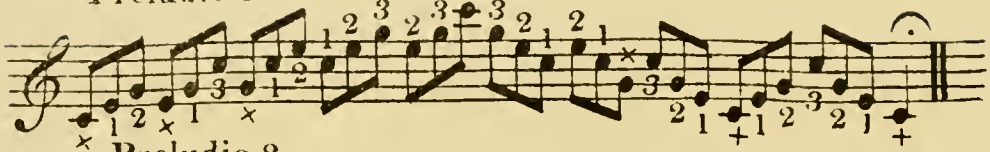
[1] If coloured strings of the proper gauge cannot be procured, apply red or black ink to ordinary clear or white strings. When dry, olive oil should be rubbed over them.

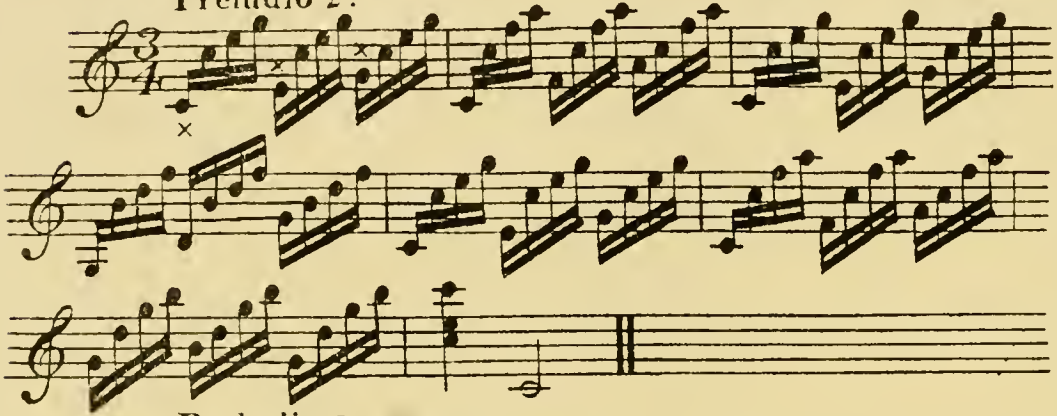
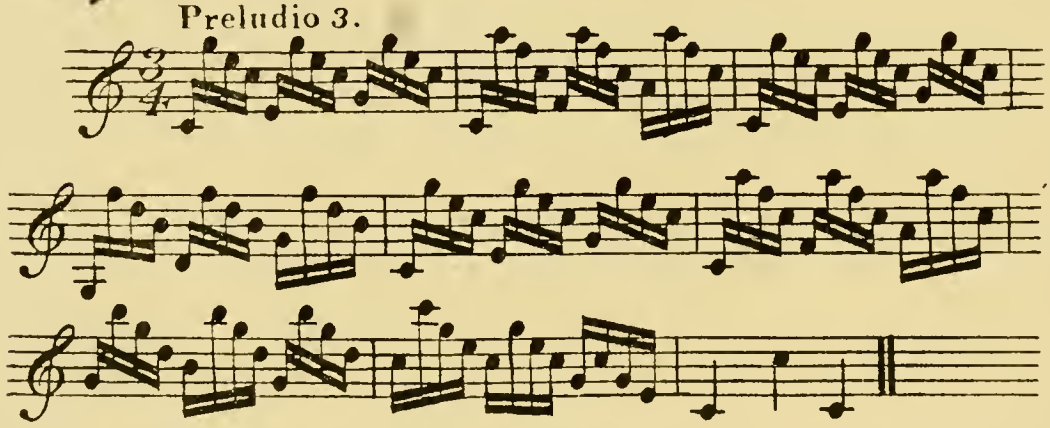
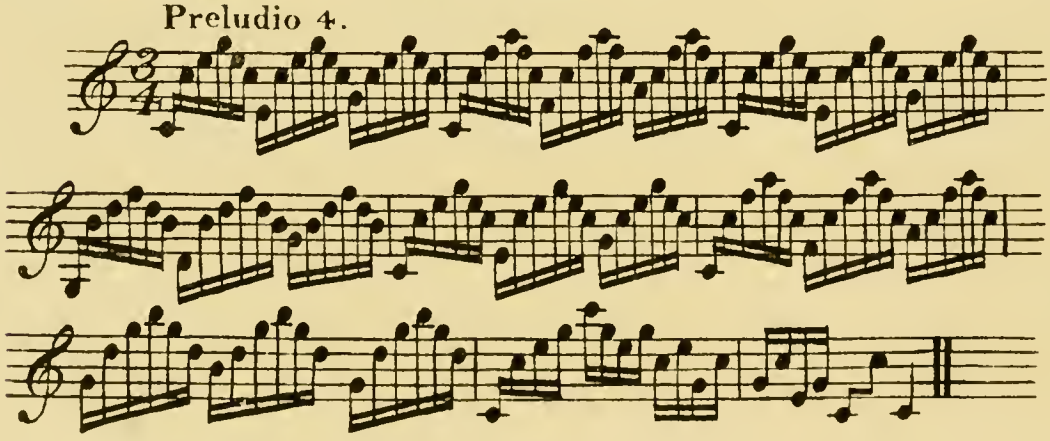


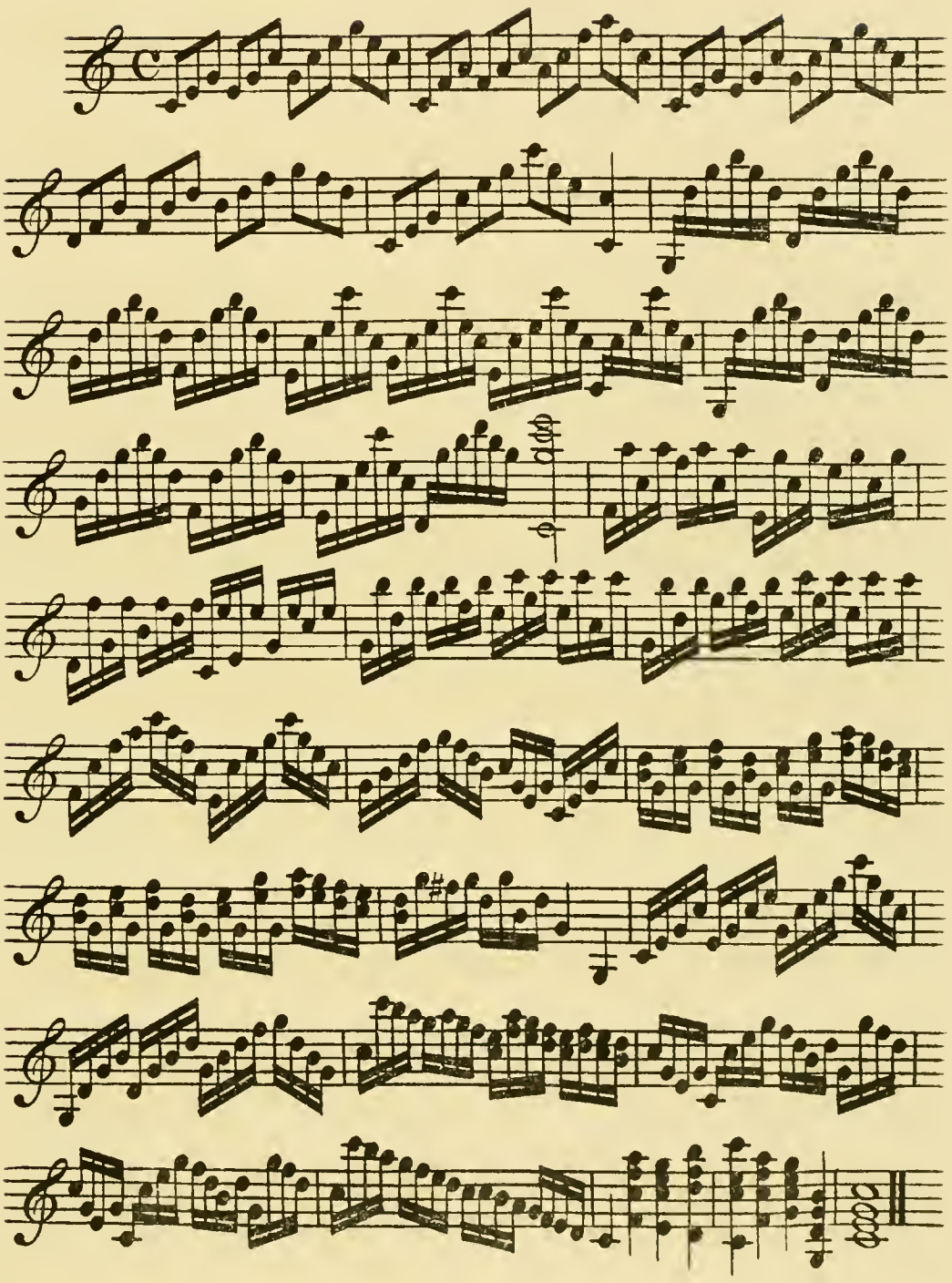
FINGER-BOARD OF THE HARP-LUTE-GUITAR.

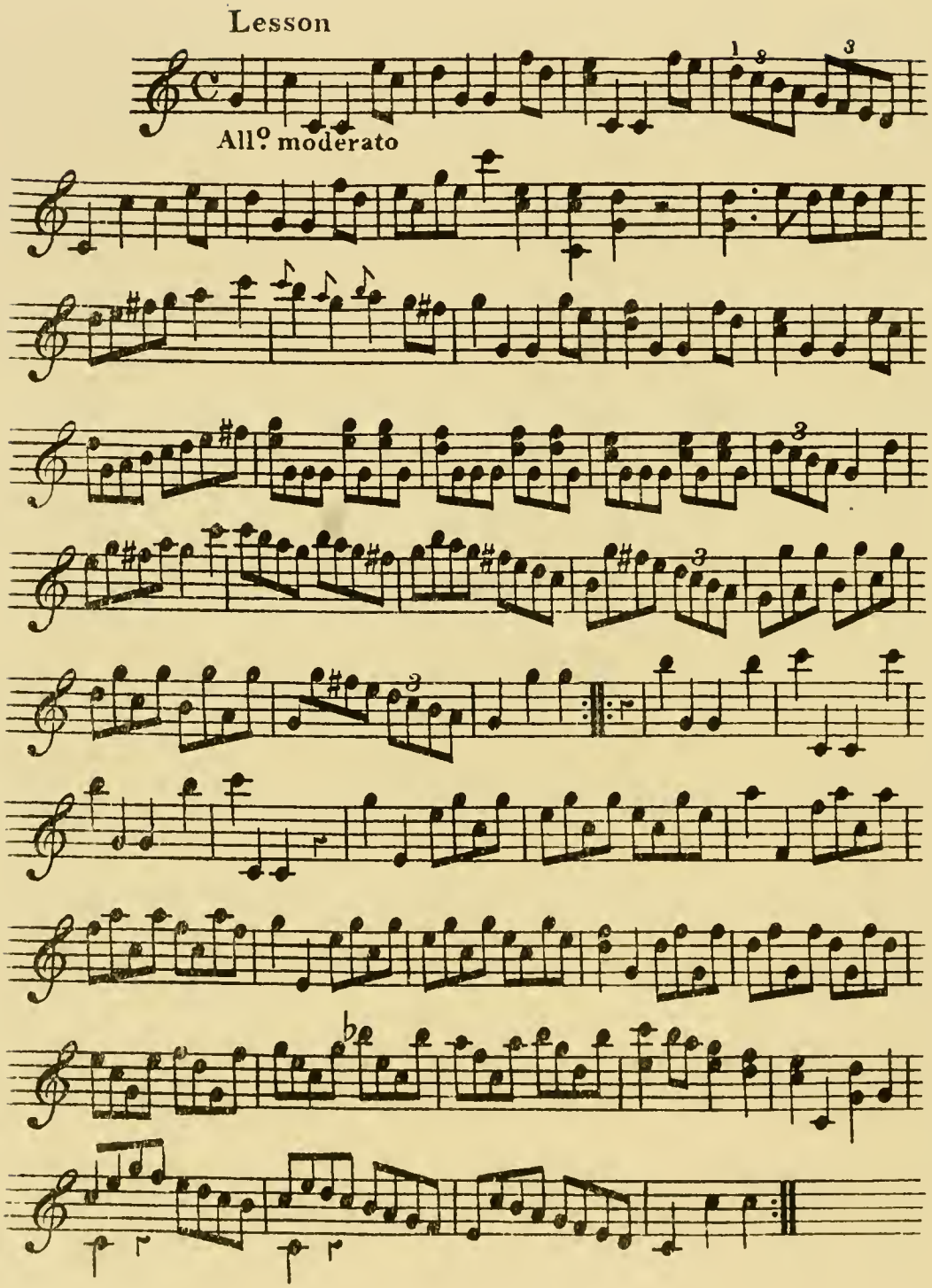
Practical Lessons.

Preludio 1. On the Common Chord.

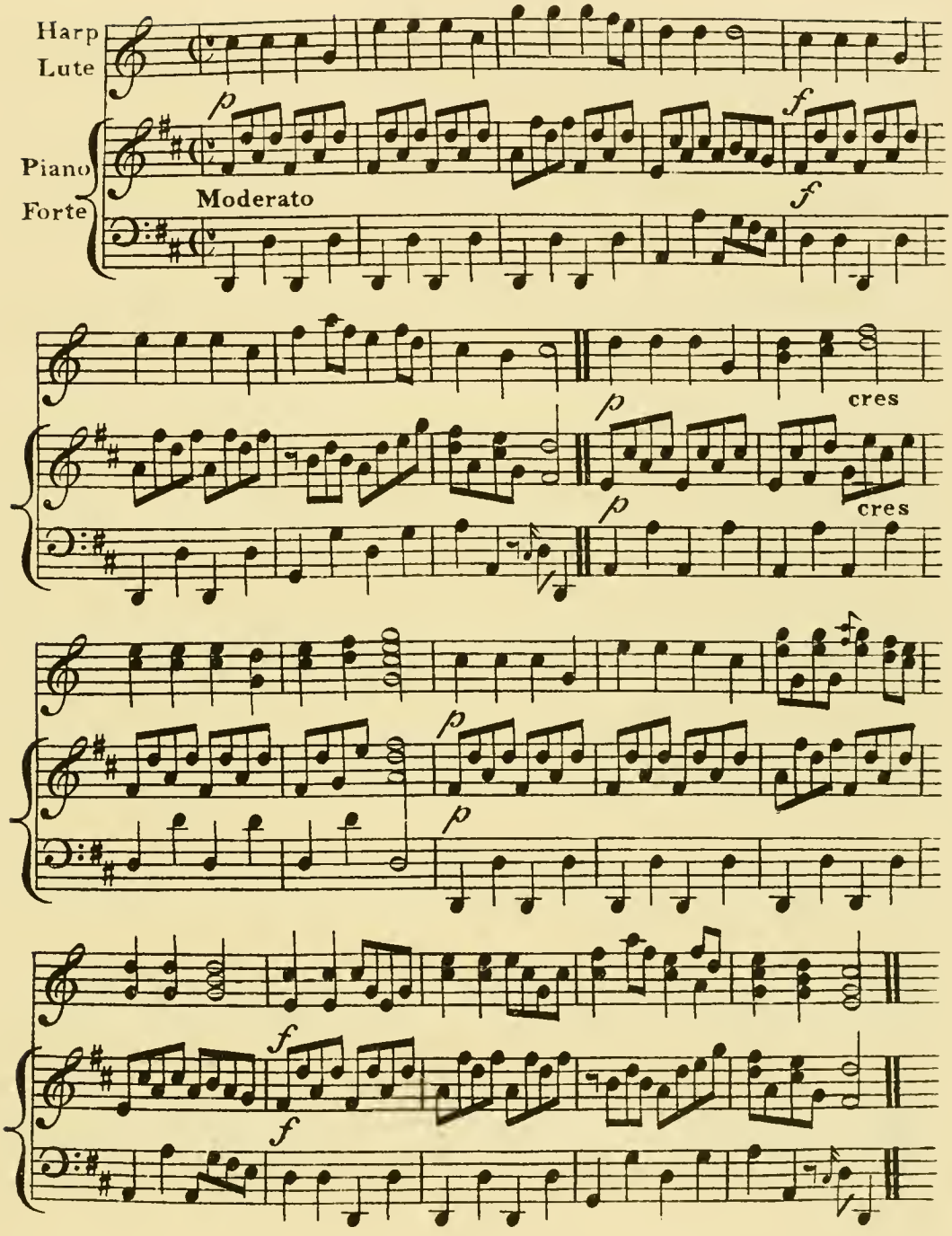
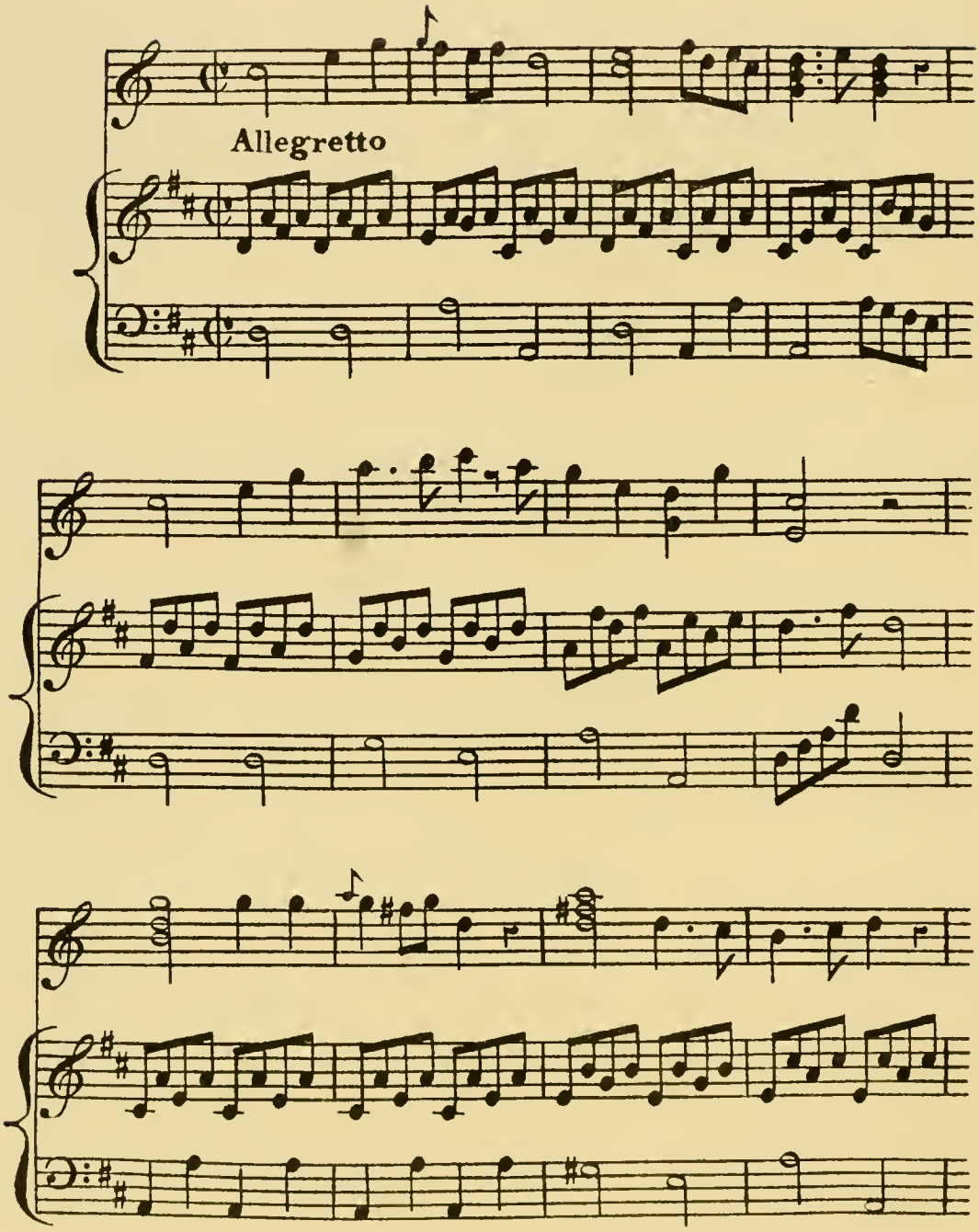


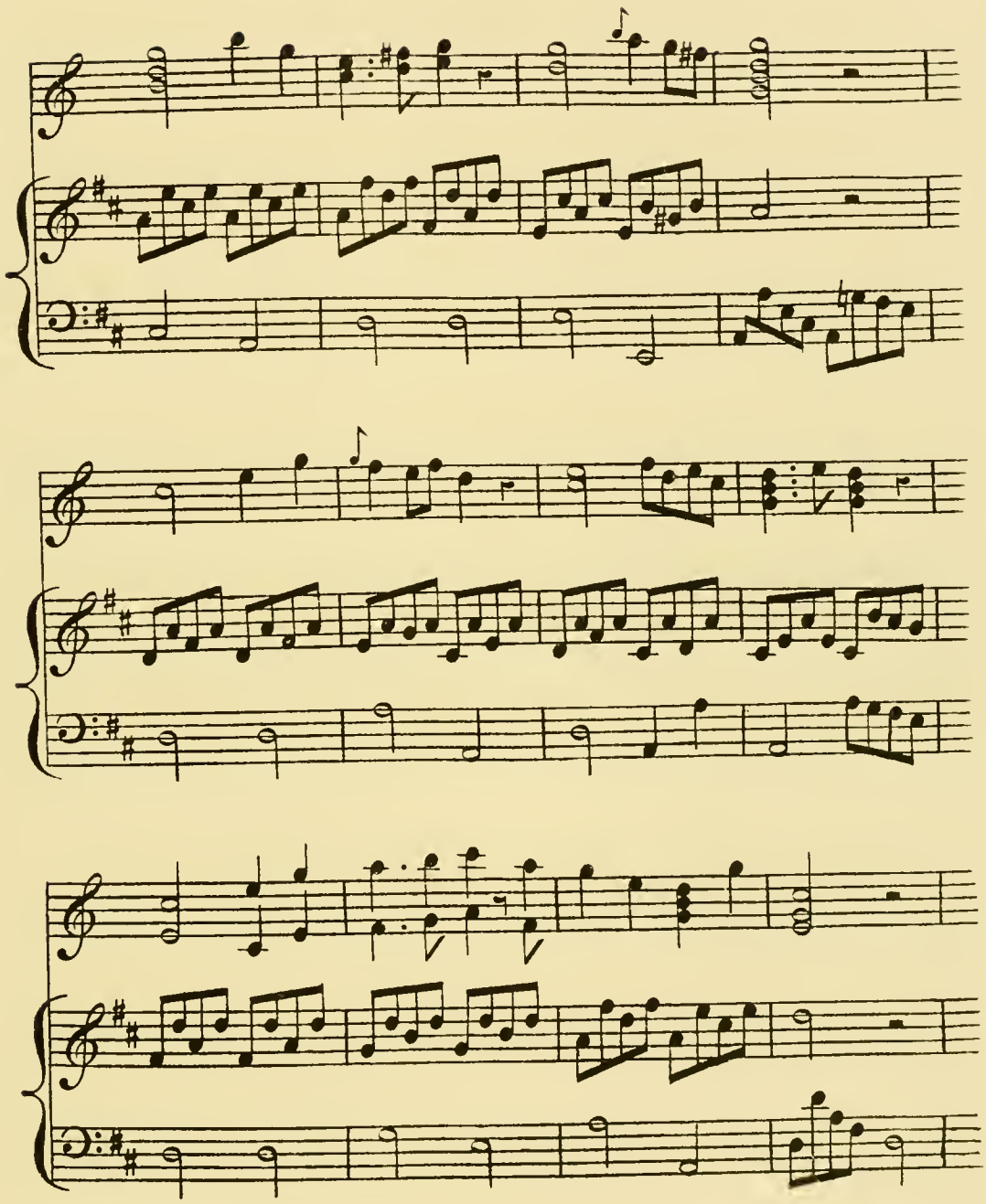
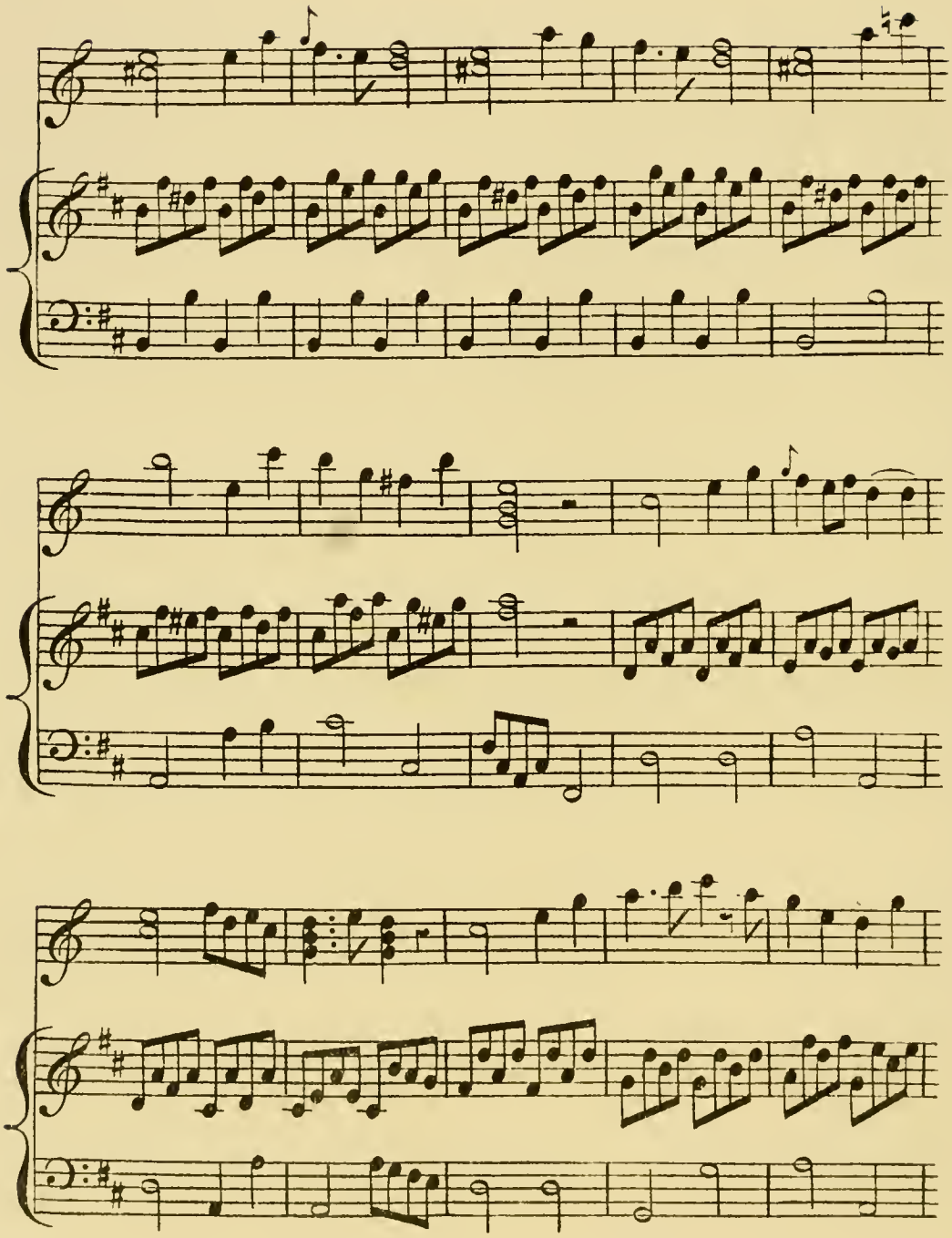
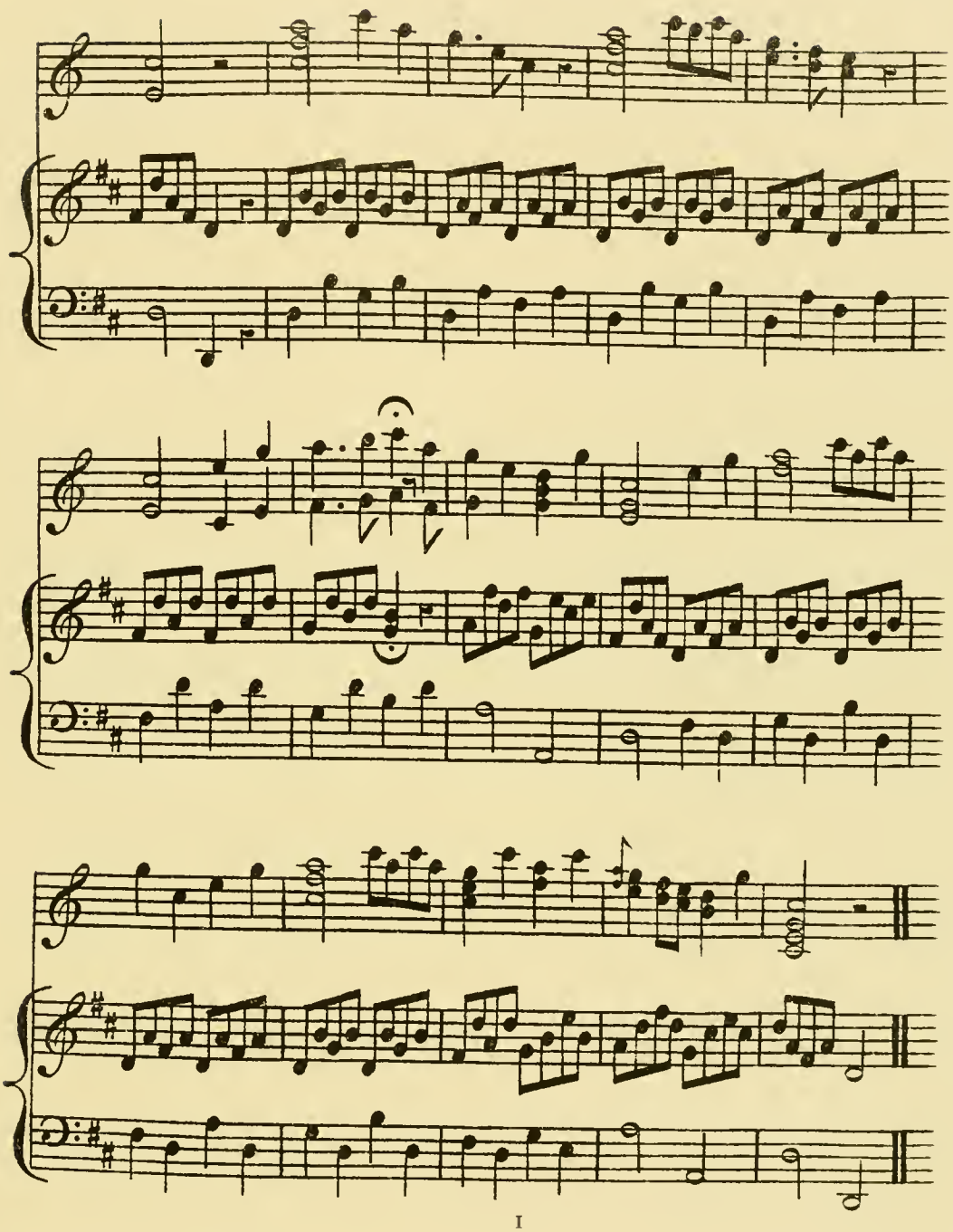
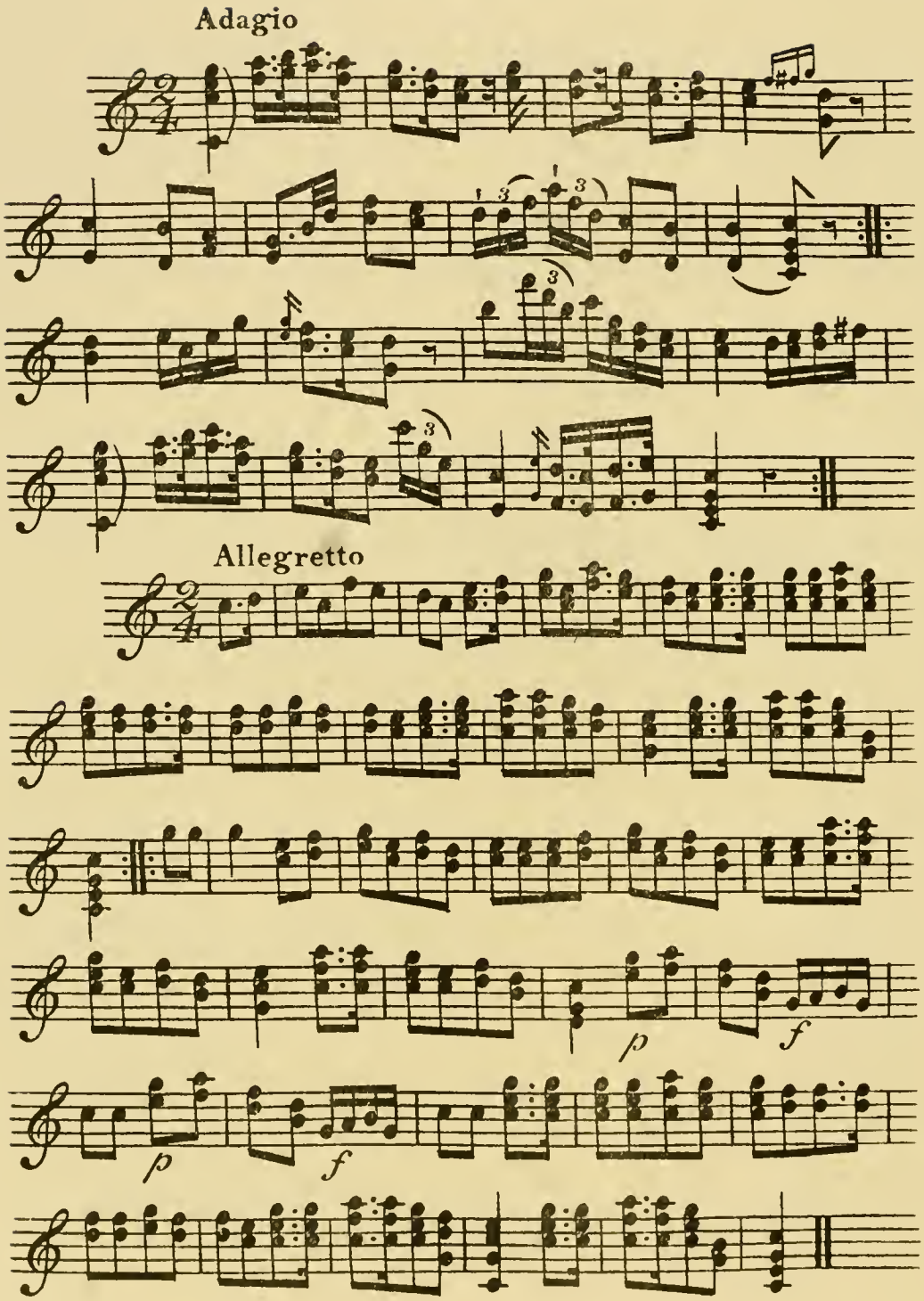
Preludio 2.

Preludio 3.

Preludio 4.

Prelude 9.




Lesson
All.o moderato

INTRODUCTION.



Allegretto


Adagio
Allegretto
p
f
p
f

HARP-LUTE.
WITH TWELVE STRINGS.

THE HARP-LUTE

ELEGANT as the Harp-Lute-Guitar undoubtedly is, Edward Light surpassed it when he invented the Harp-Lute, which, when at its best, is one of the finest of invented forms. It was, however, by no means so at first, and it will be the writer's endeavour to describe the gradual improvement of this interesting instrument until it received that exceptionally graceful form which makes it so attractive an object.

The Harp-Lute is a development of the Harp-Lute-Guitar. Like it, it had eleven strings,[1] tuned to the same notes and fingered in the same manner. So far they are similar; but, as already stated, the Harp-Lute-Guitar, when used in conjunction with the Pianoforte, was tuned a tone lower, its pitch being then a seventh lower than its notation indicates, while that of the Harp-Lute was unaltered when played in conjunction with that instrument.

These two instruments are singularly unlike in form. The double head of the Harp-Lute-Guitar, unsupported except on one side—a faulty construction if more than ordinary tension was brought to bear—was abandoned, and a harmonic curve with a scroll termination, resembling that which may be seen on the eighteenth-century French Harps, took its place. To support this harmonic curve a very large and deep body was required, to the upper portion of the left side of which we find a pillar attached, which pillar supports the scroll end of the harmonic curve, while the other end is supported by a neck, with finger-board and frets springing from the right side of the upper portion of the body. On the finger-board are seven strings, there being also four open strings in the bass. Three of these open strings are provided with stops, by which they can each be shortened so as to produce a semitone in advance when a change of key is required. These stops resemble those used for a similar purpose by Cousineau on the French Pedal-Harp.

[1] The writer has seen two Harp-Lutes with eleven strings. One of these has Light's name upon it.

This is a fairly accurate description of one of Light's early instruments, but as no patent was obtained for it, Light undoubtedly had imitators,[1] and it is not unlikely some one of these may have improved upon the original form, as a gradual development can be traced. First we find the scroll head generally abandoned for a Corinthian capital, an additional string to be tuned C added to the finger-board, the stops alluded to are replaced by loop stops,[2] the open notes in the bass increased in number, and eventually the upper C string disappears, and five, four, or three strings are then left on the finger-board, while an additional finger-board with three strings[3] is added to the treble.

The Harp-Lute as it now appears is undoubtedly a most beautiful instrument. G. Packer of Bath added two strings, A and B, to the bass, which may be seen on an exceptionally fine instrument in the Donaldson Museum.[4]

It was C. Wheatstone apparently who added the second finger-board, which made the high C string on the large finger-board unnecessary. He also added keys to the F, and sometimes to the G strings, and when these were pressed by thumb, passing accidentals could be produced, or the keys could be latched at pleasure; and eventually, when only three strings remained on the large finger-board, the B string was also furnished with one of these keys. Light also made use of a key for the F[5] string. Packer also used keys, and on the specimen before referred

[1] On the 30th December 1815, when Light advertised his instrument in the Caledonian Mercury, he cautioned the readers to "beware of counterfeits offered at some music-shops."

[2] Dr. Busby in 1825, when describing it at this stage, states it "has *in its latest improvement* twelve strings." Yet we find in Grove's Dictionary the following statement: "The Harp-Lute had originally twelve catgut strings." As before stated, they were made with eleven. The specimen illustrated is not by Light, but it has the same number of strings upon the finger-board and arranged in the same manner as on one of Light's, but it has not got the thumb-key for shortening the F string, and is longer and less graceful. Light's instrument is finely formed.

[3] Tuned C, E, G, an octave higher than those on the large finger-board. Some instruments were made with four strings on the small finger-board, the fourth being tuned B, a suggestion of Mr. Downes, who will be hereafter mentioned, to facilitate the execution of some difficult passages without descending to the long finger-board for that note (Parry's Tutor, second edition, note, p. 24). The writer has not seen one of these instruments.

[4] The sounding-board of this beautiful instrument has no sound-hole, probably to enable it to withstand the tension of the additional strings. As it could not be removed from the case, the following measurements must not be accepted as strictly accurate: Extreme length about 33 inches, breadth of sounding-board about 13½ inches.

[5] A good specimen in the South Kensington Museum, No. 675, has only one key, and that for shortening the F string. G♯, which occurs in one of Light's duets, can be produced from the finger-board.

HARP-LUTE.
WITH FOURTEEN STRINGS

to there are an unusual number.[1] Angelo Benedetto Ventura, a well-known teacher who wrote for the instrument, invented an Imperial Harp-Lute,[2] and it is possible there were several other makers whose names do not appear upon the instruments made by them.

Light is stated to have published an "Introduction to the Art of Playing on the Harp-Lute and Apollo Lyre."[3] C. Wheatstone[4] published an Instruction Book for his Regency Harp-Lute. This was the work of John Parry,[5] and ran through apparently three editions, from which much valuable information is to be obtained, and in which are excellent Preludes in various keys by Mr. Downes, an accomplished writer for the instrument.

Light's Harp-Lute, according to Dr. Busby, "though apparently in the key of C, was tuned to the pitch of E♭, or a sixth lower than the written notes: an accommodation provided in favour of the voice," and this statement is verified by a volume by Light, in which are twelve airs arranged as duets for the Harp-Lute and the Pianoforte. In these, when the Harp-Lute music is in C, that for the Piano is in E♭. When the Harp-Lute music is in G, that for the Piano is in B♭, and when the Harp-Lute music is in F, that for the Piano is in A♭.

Those who care to consult Dr. Busby's long-forgotten volumes will find that when mentioning this and a few other instruments he writes solely about Light and his inventions: Light's imitators or improvers are unnoticed. Again, if Grove's Dictionary is consulted, Busby's statement as to the tuning of the Harp-Lute will be found without qualification. So the inquirer who consults the latter work will naturally be induced to believe all Harp-Lutes were so tuned; but

[1] As originally constructed this instrument had keys to the B, G, and F strings, and loop stops to all the other open strings. At a subsequent period keys were attached to the E, B, and A strings, the loop stops being retained.

[2] It is difficult to identify these instruments. A Harp-Lute by Ventura in the writer's possession has twelve strings. The 1st is a short string without a finger-board, the 2nd, 3rd, and 4th are on the finger-board. The remainder are open strings, all of which have loop stops. The instrument is of fine form and well decorated.

[3] British Musical Biography, Brown and Shatton, p. 247. The writer has endeavoured to trace a copy of this work, but without success.

[4] Dr. Busby mentions a person of the same name as the inventor of the Aconcryptophone, an Enchanted Lyre, exhibited in London in 1822. Concert Room Anecdotes. vol. i. p. 9.

[5] Perhaps Bardd Alaw, the author of the Welsh Harper, about twenty books of instructions for different instruments, and a vast quantity of other music. The writer has failed to find any piece of music for the Harp-Lute by this composer; but Downes certainly wrote for Wheatstone's instrument, and contributed to the late edition of the Instruction Book.

that is not so. This assertion can only be proved by reference to music and books; so, even if the following statements are found tiresome, the reader must recollect that they are necessary. Ventura composed or arranged airs, etc., for the Harp-Lute and for his Imperial Harp-Lute, with accompaniments for the Pianoforte and Spanish Guitar. In those that the writer has examined, the music for the Harp-Lute, with one exception, is in the same key or keys as that for the instruments which are to accompany it; and in the solitary exception, probably to simplify the fingering, the performer is directed to tune the Harp-Lute a tone higher, and so really play in the key in which the music for the other instrument is written. Again, there is in Parry's Instruction Book nothing whatever to lead any one to suppose that he, Wheatstone for whom he wrote, or Downes, who wrote for Wheatstone's instrument,[1] accepted Light's system of tuning. In fact, so far from doing so, Parry's directions are to "tune the 3rd string to C, thus , and the 2nd and 1st to the E and G following"; further, it may be remarked that the range of two of the vocal pieces in the second edition of his Tutor is from C to G, whereas if the instrument was tuned a major sixth lower than the written notes, the vocalist would have to sing from E in the bass to B on the stave.

It is more than probable that Wheatstone tuned his Regency Harp-Lute to the written notes, and that the performer sang the music either as it was written or an octave lower, as found most suitable for the voice.

As already shown, there is reason to believe that Wheatstone's instrument was tuned to the written notes, but whether or not that tuning was an octave lower is a question that can only be settled by testing one of his instruments; for, in the Instruction Book for it there is a statement which is of value as a clue, viz., that the three first strings, presumably those on the large finger-board, are to be of the same thickness as the three first strings on the violin and the others graduated downwards. Consequently an instrument with such strings tested with the Piano would decide the matter.

[1] In Select Airs, etc., Book 2, prepared by R. L. Downes for C. Wheatstone's Regency Harp-Lute, there are four songs with separate accompaniments for the Harp-Lute and for the Spanish Guitar. The vocal music and accompaniments for both the instruments are in each case in the same key.

HARP – LUTE.

WITH SIXTEEN STRINGS

DONALDSON MUSEUM

Fortunately one of these instruments[1] is at present passing through the hands of Messrs. Wheatstone and Co., Conduit Street, representatives of the firm formerly of the Strand, and with their permission the writer has tested the instrument, and there appears to be every reason to suppose that Wheatstone's Harp-Lute was tuned an octave lower than the written notes, that is, the 3rd string on the large finger-board should be tuned to .

The following are the dimensions and length of strings of a fine specimen of Light's Harp-Lute:—Total length, 33 in., width, $13\frac{3}{4}$ in.

There are seven strings on the finger-board. The 1st string, C, measures $13\frac{5}{8}$ in., and has seven frets; the 2nd, 3rd, 4th and 5th measure $14\frac{5}{8}$ in.; the 6th and 7th measure $15\frac{3}{4}$; the 8th, to which there is a thumb-key, measures $22\frac{1}{8}$; the 9th $23\frac{1}{8}$; the 10th $24\frac{1}{8}$; the 11th 25; the 12th $25\frac{1}{8}$. The writer has not seen a Harp-Lute by Light with a second finger-board; it is possible his instrument was not made with more than one.

As a guide to those who may wish to string one of these instruments, the following are the measurements of the strings of Packer's and Wheatstone's Harp-Lutes, and the gauge of such strings as have been found suitable for Packer's, Wheatstone's, and other instruments:[2]—

Small finger-board—		For G gauge F 1st Oct.
Packer.	Wheatstone.	For E ,, D 2nd Oct.
$10\frac{3}{8}$ in.	$10\frac{7}{8}$ in.	For C ,, F 2nd Oct.
Large finger-board—		For G gauge A 2nd Oct.[3]
Packer.	Wheatstone.	For E ,, F 2nd Oct.
$18\frac{3}{4}$ in.	$17\frac{1}{2}$ in.	For C ,, A 3rd Oct.

[1] The instrument was made by T. Poole, and has "Wheatstone inventor London" engraved upon it. There is little difference between it and others, with the additional finger-board the writer has seen, except that it is flatter at the lower end to which four gilt balls are attached, on which it can be made to stand when desired. The measurements are as follows:—Extreme length, $32\frac{1}{4}$ inches; length of sounding-board, $15\frac{3}{4}$ inches; from upper end of sounding-board to bridge, $10\frac{3}{8}$ inches; extreme width of sounding-board, $13\frac{3}{4}$ inches; width of upper portion of sounding-board, 8 inches.

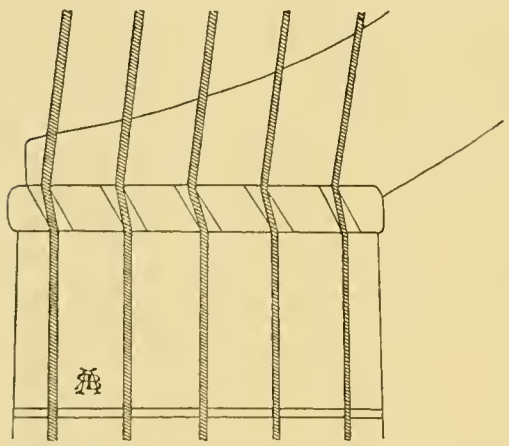
[2] If coloured strings for F and C cannot be obtained, clear strings of the proper gauge can be coloured by using black and red ink, and, when dry, olive oil.

[3] The 1st string on the violin gauges G 1st Oct., but when used on the Harp-Lute the tone is thin and poor.

OPEN STRINGS

	Packer.	Wheatstone.		
B,[1]	$22\frac{3}{8}$ in.	$21\frac{5}{8}$ in.	gauge	F 3rd Oct.
A,[2]	$22\frac{3}{4}$ in.	$21\frac{7}{8}$ in.	,,	F 3rd Oct.
G,	$23\frac{3}{8}$ in.	$22\frac{1}{2}$ in.	,,	E 4th Oct.
F,	$24\frac{1}{4}$ in.	$23\frac{1}{2}$ in.	,,	E 4th Oct.
E,	$24\frac{7}{8}$ in.	$24\frac{5}{8}$ in.	,,	D 4th Oct.
D,	$25\frac{1}{2}$ in.	$25\frac{3}{8}$ in.	,,	C 4th Oct. or D 4th Oct.
C,	$26\frac{1}{8}$ in.	$25\frac{1}{2}$ in.	,,	B 4th Oct. or C 4th Oct.
B,	$26\frac{1}{2}$ in.	None.	,,	B 4th Oct.
A,	$26\frac{7}{8}$ in.	None.	,,	A 4th Oct.
G,	27 in.	$25\frac{1}{2}$ in.		Silk and Silver.

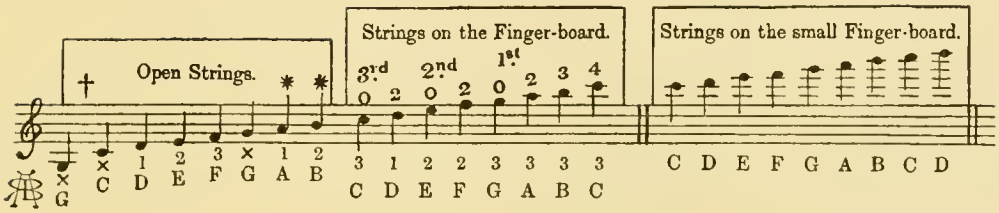
The pegs by which the strings on the large finger-board are tuned are upon the Harp-Lute at a considerable distance from the nuts, and unless the strings are wound round the pegs close to the wood, and so properly strained over the nuts, the tone produced by the strings may be more or less imperfect. To remedy this, Packer of Bath placed above each nut on both the large and small finger-boards, ivory knobs. Through holes in these knobs the strings pass, and are thereby drawn down above the nuts. This excellent arrangement may not be possible on some instruments, but a nut such as is shown by the diagram the writer has constructed, and found equally efficacious. This form of nut had better be fastened to the upper portion of the large finger-board by small screwnails. As may be seen, each string as it passes the nut is grasped twice, with the result that a pure tone is produced. The strings should be sufficiently raised by the nut so as to prevent them from striking the finger-boards when pulled with moderate force.



[1] When B is on the finger-board, the string should be A 3rd Oct.

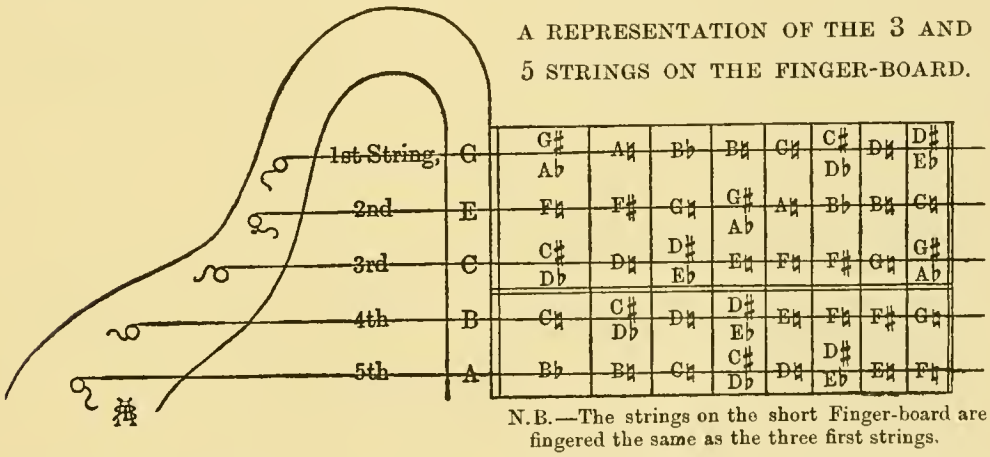
[2] When A is on the finger-board the string should be G 3rd Oct.

SCALE.


Open Strings.
Strings on the Finger-board.
Strings on the small Finger-board.
3rd 2nd 1st
× C D E F G A B
3 1 2 2 3 3 3 3
C D E F G A B C
C D E F G A B C D

† There are A and B strings upon some instruments.
* On some instruments the strings A and B are upon the finger-board.

On many of the instruments, with five or more strings on the finger-board, a cavity may be seen between the fourth and fifth strings and above the first fret. Into this cavity is inserted a stop, here represented, which, when turned, presses the B string above the first fret. When the stop is thus fixed, the string is B♮; but when the stop is released, the string is B♭.[1] In Parry's second edition there is a statement that this stop, which was very defective, had been improved, and that it was the opinion of many professors that this stop would be better omitted altogether, and when playing in any key requiring B♭ the string should be tuned to that note. As already stated, a thumb-key was attached to the B string when it was removed from the finger-board.



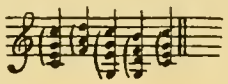
A REPRESENTATION OF THE 3 AND 5 STRINGS ON THE FINGER-BOARD.

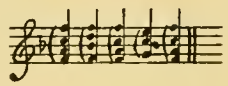
N.B.—The strings on the short Finger-board are fingered the same as the three first strings.

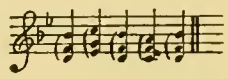
For an instrument with three strings on the finger-board, and

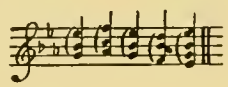
[1] Busby's Concert Room Anecdotes. There is generally another cavity upon some portion of the instrument for holding the stop when not in use.

stops and keys to the open bass strings, the following directions for the tuning and arranging the stops and keys will be found sufficient:[1]—

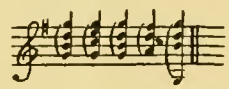
Fix the stops or keys for the B, A, and E strings, then tune the instrument to the key of C, which is the original key, the strings on the finger-board being tuned to C, E, and G, those on the small finger-board, C, E, G, an octave higher. The open strings are tuned in octaves downwards. Cadence 

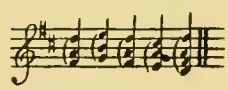
To play in F release the B stop.[2] Cadence 

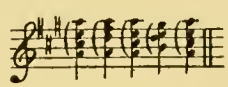
To play in B♭ release the B and E stops.[3] Cadence 

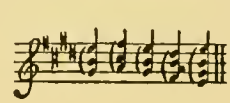
To play in E♭ release the B, E, and A stops. Cadence 

To return to the original key of C, fix the B, E, and A stops.

To play in G fix the F stop. Cadence 

To play in D fix the F and C stops.[4] Cadence 

To play in A fix the F, C, and G stops and tune the lowest G to G♯.[5] Cadence 

To play in E fix the F, C, G, and D stops and tune the lowest G to G♯.[6] Cadence 

The instrument can also be played in the keys of C, A, D, G, and E minor.

[1] Early instruments will require to be treated differently. For instance, supposing the instrument to have five strings on the finger-board, the fourth and fifth, B and A, will require to be lowered to B♭ and A♭ when either note is required and again raised to B♮ and A♮ when the instrument is to be used either in the key of C or in any key in which sharps occur.

[2] When playing one air in F, arranged by T. Bolton, the performer is directed to tune the low G string to A; and we find Downes directing it to be tuned to A or F as required.

[3] Parry's directions are to tune the lowest C to B♭ when necessary, but in the Prelude by Downes both C and B♭ occur. Downes must have written for an instrument with sixteen strings, or have intended the G string to be tuned B♭.

[4] Ventura lowered the C string to A. Downes apparently did the same.

[5] Ventura's directions are to lower the C string one-third. Downes apparently did the same.

[6] Ventura lowered the C string to A. Downes occasionally tuned the G string to E and the C string to A.

MANNER OF PLAYING UPON THE HARP-LUTE

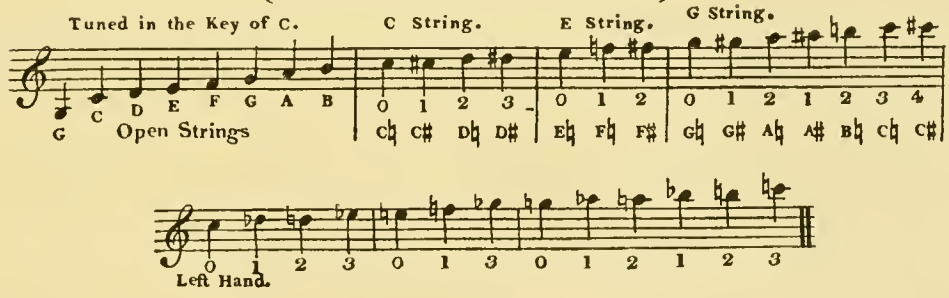
"Place the instrument across the body with the neck inclined upwards. The position is more easily preserved by having a ribband fixed to both ends and slung over the left shoulder."

"The 3 first strings are generally played with the 1st, 2nd, and 3rd fingers, the 1st for the 3rd or C string, the 2nd for the 2nd or E string, and the 3rd for the first or G string; sometimes the 2nd and 3rd are played with the 1st finger and the 1st string with the 2nd finger, and others are struck with the thumb."

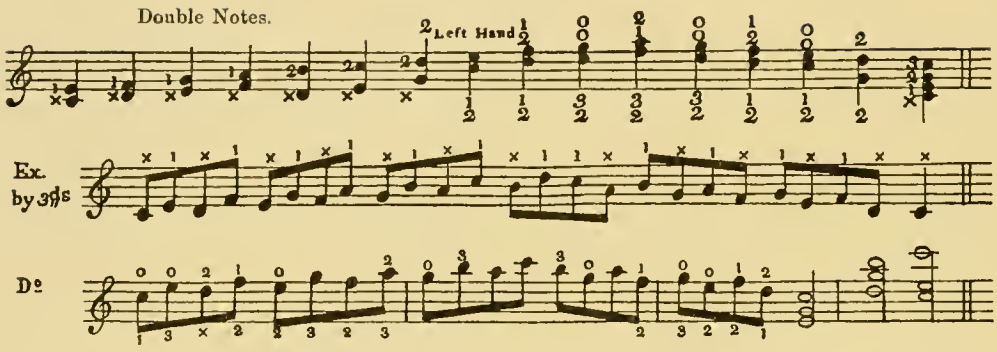
"The fingers of the right hand must be held light over the strings in an arched position, and the thumb against either of the bass strings in a horizontal direction quite straight. The general situation for striking the strings is near the Star or sound hole. To produce a piano effect play nearer the finger-board with the fingers held in rather a horizontal direction, and quite stiff." [1]

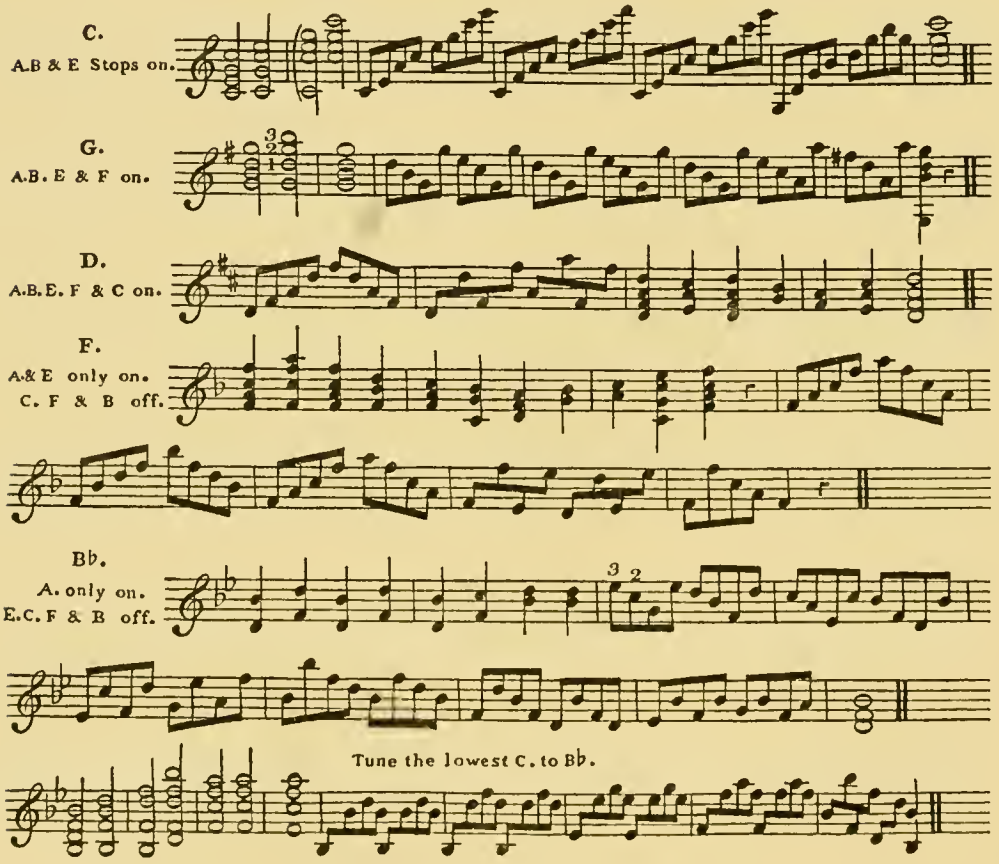
The fingering of the bass or open strings of the Harp-Lute is precisely the same as that of the Pedal-Harp, x indicating the thumb, and 1, 2, 3 the first, second, and third fingers; but as the longest strings are nearest to the performer, the fingering is reversed.

Chords should generally be played in arpeggio. The thumb and the fingers grasp the strings, then by a sudden turn of the wrist the thumb and the three fingers are released in succession.

(THE CHROMATIC SCALE.)

Tuned in the Key of C.
C String.
E String.
G String.
G C D E F G A B
Open Strings
0 1 2 3 0 1 2 0 1 2 1 2 3 4
C♮ C♯ D♮ D♯ E♮ F♮ F♯ G♮ G♯ A♮ A♯ B♮ C♮ C♯
0 1 2 3 0 1 3 0 1 2 1 2 3
Left Hand.

[1] Parry's Instruction Book.



Easy Preludes in some of the Keys.

If the directions already given are followed, it is to be hoped any possessor of one of these instruments, who wishes to do so, may be able to string, tune, and play upon the instrument. The tone of the

LIBR.

THE HARP-LUTE

GRESI AND MARIO

Harp-Lute will be found to resemble that of the Pedal-Harp,[1] and for simple music or accompaniments, when accidentals are not required in the bass, it must be excellent; but even when the Harp-Lute is furnished with movable keys, it may not be possible to use them when the movement is rapid. Certainly few accidentals below C occur in any of the advanced solo pieces the writer has examined.

Before concluding this notice, some reference should be made to the reproduction of a long-forgotten photograph taken during the palmy days of Italian Opera, when Grisi was still great, that prince of tenors, Mario, in his prime, and Il Trovatore the popular opera of the day. The costumes are those worn by those great artists during the first act of the opera, and Mario is supposed to be singing the opening serenade, "Deserto Sulla Terra," and accompanying himself upon a Harp-Lute.[2] The photograph is interesting as showing the appreciation of an artist, who in stage costume, etc., was so much in advance of his time, for the beautiful little instrument that has been described; but we, with our more exact knowledge, cannot but be surprised to find a troubadour in a supposed fifteenth-century costume playing upon an early nineteenth-century instrument before a Victorian villa; but, when this photograph was taken, such anachronisms passed unheeded, and the prettily conceived picture was lithographed for the title-page of J. L. Hatton's well-known song, "Come live with me and be my love," one of the few English songs occasionally sung by Mario.

The writer thinks it desirable to notice here another of Edward Light's inventions, the "Harp-Lyre." Dr. Busby states that it differs from the Harp-Lute "only in the shape of the body, which is flat at the back and somewhat similar to that of the Apollo Lyre." This instrument is mentioned in the following curiously worded advertisement which appeared in the Caledonian Mercury, 30th December 1815 :—

"Musical Cabinet for Portable Instruments, the most desirable ever before offered to the public mind of superior judgment and taste, viz., newly invented Harp-Lute and Harp-Lyre, which produce the

[1] Ventura asserted that his improved Harp-Lute was "equal to the Harp." Light stated that his instrument had "the same sound and effect as real harps"; Parry, that "the celebrity of this instrument is to be attributed principally to its resemblance in point of tone to the real Harp."

[2] The instrument is singularly like that by Wheatstone already noticed.

same sound and effect as the real Harp, although not more than one-quarter of the size, or a tenth part of the expense. They also accompany the voice, etc., as the Harp, are very elegant and graceful, and incredibly soon learnt to play on. Invented by E. Light, Musical Professor, sole Proprietor, 3 Foley Place, Cavendish Square, London, where the above may be seen and heard, and can only be had."

These notices have enabled the writer to identify an instrument in his possession, which is very similar to Light's Harp-Lute. It has seven strings on the finger-board, and a thumb-key or stop to shorten the F string. As it has a stand it must have been held upright upon the lap of the performer. The back, as noticed by Busby, is flat, and the body is more oval than that of the Harp-Lute.

LIGHTS HARP-LYRE

MUSIC

It is impossible to say what amount of music was written for the Harp-Lute, but considering the number of these instruments manufactured by the various makers, it must have been considerable.

Besides the Instruction Book already mentioned, Light certainly produced a number of volumes. In one of these, Book the First, No. 3, Vol. II., there are six Divertimentos and Airs with variations, also shorter pieces, composed and arranged by him. Another, No. 3, Duets for the Harp-Lute and Pianoforte or Harp, has already been referred to.

R. L. Downes, a professor of music at Cheltenham and Bath, before referred to, prepared selected airs and lessons as practical exercises, with four favourite Venetian songs arranged for the Regency Harp-Lute, to show the brilliant effect of additional strings, and the application of keys and other improvements, in the keys of F, C, G, D, and A. Also, Op. 4, twelve favourite songs adapted to popular national airs with an accompaniment for the Harp-Lute, in the keys of F, G, C, and D. Three of these songs are Irish Melodies which Moore's words have made familiar, but Moore's words being copyright, others had to be supplied. The accompaniments are all full. Also a 2nd Book of "Select Airs with preludes as Practical Lessons and 4 Favourite Italian Songs" in the keys of G, C, D, F, E♭. These were published by C. Wheatstone and Co.

Angelo Benedetto Ventura, who taught the instrument to the Princess Charlotte of Wales, as already stated invented the Imperial Harp-Lute. He published twelve Italian, French, and English airettes arranged with an accompaniment for the Harp-Lute, in the keys of F, C, G, and A. The accompaniments are very full. On the title-page of these airs the following appears :—"N.B.—The above songs are adapted for his last new improved Harp-Lute, superior to any other yet invented, as it is equal to the Harp."

He also published the following "Duetto con varidazioni for the Harp-Lute and Spanish Guitar," in the keys of C and G. Thema with six variations for the Imperial Harp-Lute, with an accompaniment for the Pianoforte or Spanish Guitar, in the key of C. A new and elegant collection of waltzes, minuets, and marches for the Imperial Harp-Lute, with an accompaniment for the Spanish Guitar, in the keys of C and G.

Besides the before-mentioned, C. Wheatstone apparently published twelve Quadrilles for two Harp-Lutes, or for a Flute with a Lute accompaniment; also a selection of favourite Airs arranged for the Harp-Lute in parts.[1]

Thomas Bolton, before referred to, probably the musician of the same name who contributed to Parry's Tutor, published a collection of Lessons, Songs, Marches, and Dances for the Harp-Lute or Lyre. These were selected from his own musical publications or adapted by him, also three Italian Songs with accompaniments.

Bolton also arranged some of the Songs and Airs in Don Giovanni, together with a number of other melodies for the Harp-Lute or Harp-Guitar. These were published by C. Wheatstone.

Amongst "a collection of Airs, Marches, Dances," etc., by Bolton, some for the Lute are apparently intended for the Harp-Lute. Probably other teachers whose names are now forgotten wrote for the instrument; if so, and such compositions are discovered amongst collections of old music, it is to be hoped they will be preserved, or forwarded to the British Museum for preservation.

Amongst a collection of music in MS. obligingly placed at the disposal of the writer by Dr. Kendrick Pyne of Manchester are several advanced pieces for the Harp-Lute, some by R. L. Downes, T. Light, R. Light, and others.

[1] The writer is indebted to the Messrs. Wheatstone for No. 1 of this series. In it "Home Sweet Home" appears as a "Sicilian Air." If the reader turns to Stories of Famous Songs, by S. J. A. Fitzgerald, he will learn how Bishop's well-known melody came to be so named.

ADDENDA

The writer has recently had the advantage of examining a volume of music for the Harp-Lute, amongst which there is "New and Complete Instructions," by Edward Light, from which the following has been extracted :—

THE MANNER OF HOLDING THE HARP-LUTE

"Place it in the lap, nearly perpendicular, rather inclining a little backwards, so that the performer can just have a side-view of the strings; the left arm a little raised and held in a semicircular form, the point of the thumb placed in the groove or hollow at the back of the neck, the forefinger a little above the nut or ledge of ivory, at the top of the finger-board, with all the fingers rather curved and hanging easy and close as possible to the strings, so as not quite to touch them; the right arm to be kept down, and pressed gently against the side of the Instrument, which serves not only to keep it steady, but likewise affords a more commanding action of the fingers. The thumb of the right hand should generally be kept straight upwards, the fingers a little bent, and regularly inclined downwards; the fullest and best tone is produced by touching the strings about midway between the Bridge and the finger-board; but in order to produce the different effects of Forte and Piano, we play higher or lower at pleasure." "Observe in passing the thumb; let it always be above the fingers, never under."

This Tutor is a late edition, as the thumb-key for the G-string is noticed. This key is not found on Light's early instruments. As already stated, Light tuned his instrument one-sixth lower than the written notes. He evidently treated it not as a Guitar, but as a Harp. His instruction with regard to the "slur" is, when two notes in the treble are to be produced from the same string, one from a fret and the other an open note, the latter is to be struck first, and without pulling the string a second time the finger is to be pressed above the fret. This is the "slur" ascending. For the "slur" descending, pull the string from the fret and then draw off the finger and the open note will sound. The same when three notes are to be slurred. Light says this method of fingering is excellent in rapid passages. In the Tutor, besides exercises, etc., in C, there is music in A minor, F major, D minor, G major, and

E minor, and it appears that he produced harmonic sounds not only from open strings, but from strings pulled from the frets. The following also appears :—

"As many imperfect imitations of this admired little instrument have crept abroad and are imposed upon ladies as Edward Light's real Harp-Lute, the inventor thinks it here a duty incumbent on him to declare, that all instruments manufactured for him, and by his order, are numbered, and also have his name and address upon them, and that no others are real Harp-Lutes."

At the end of the Tutor there is a list of music already published for the Harp-Lute by Light. The following have not been noticed in the previous list of music :—

Vol. I.

No. 1. The Tutor, ...
No. 2. A Collection of Songs, Airs, etc., for the Lute, with an accompaniment for the Piano-Forte or Harp, . . . 4s.
No. 4. Collection of Songs with accompaniments, . . . 4s.
No. 5. Collection of Hymns and Psalms,[1] etc., ... 4s.
No. 6. Collection of Songs with accompaniments, . . . 4s.

Vol. II.

No. 1. Collection of Songs with accompaniments, . . . 4s.
No. 2. Collection of Italian Canzonets, etc., for the Piano-Forte, with accompaniments for the Harp-Lute, . . . 4s.
No. 4. Collection of Scotch and Irish Melodies, . . . 4s.
No. 5. Do. do. do., 2nd set, . . 4s.
No. 6. Italian, French, and English Ariettes, ... 4s
Preludes and Recreations, ... 6s.

Vol. III.

No. 1. Favorite Airs with var^ns, etc., composed and adapted for the Harp-Lute by Thomas Light of Bath. To be had at Edward Light's place of business, 8 Foley Place.

ERRATA

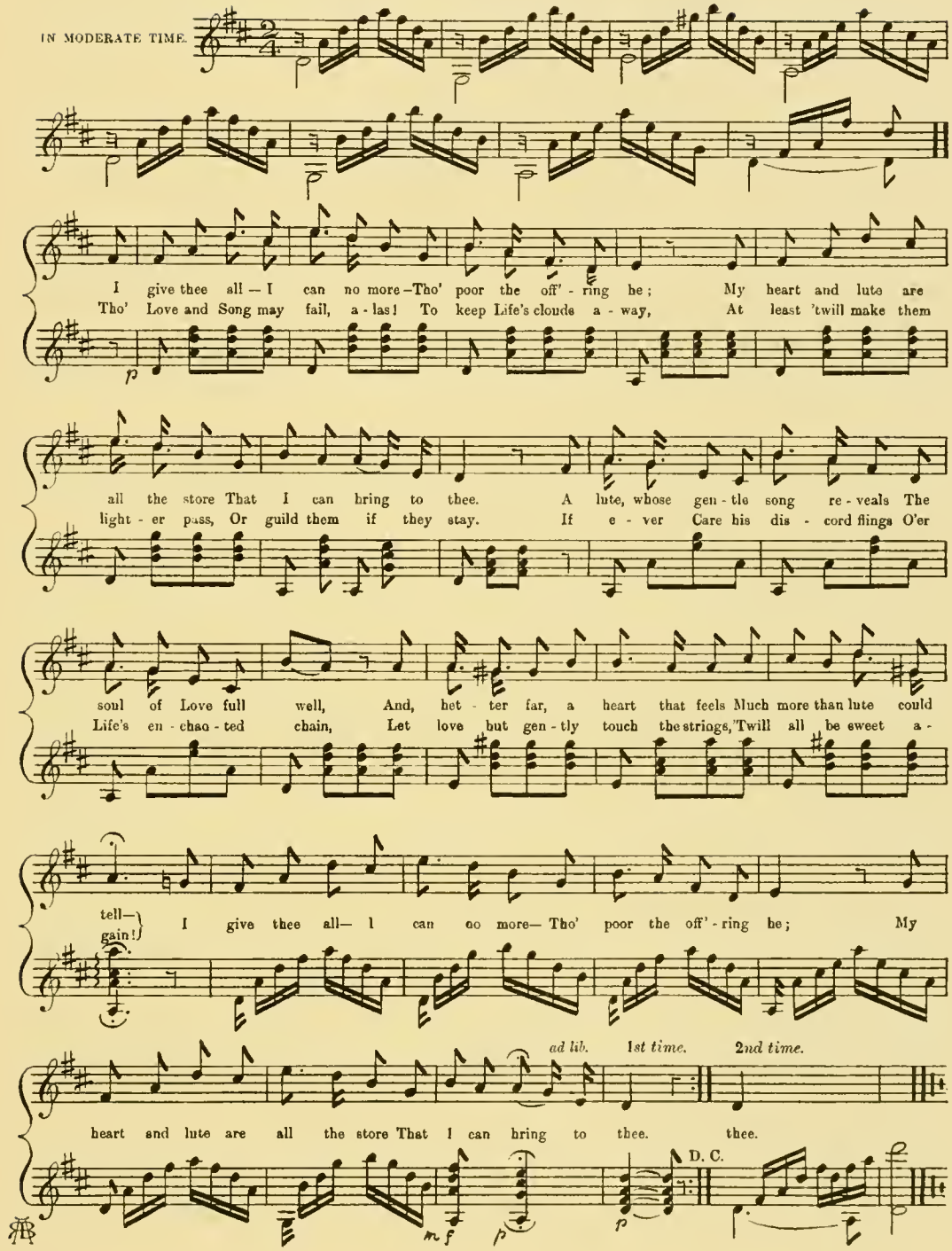
P. 68, 14th line, delete "which" and insert "as did also J. Royland ? of Sheffield, as."
19th line, after "by" insert "the."
23rd line, after "the" insert "Donaldson Museum."

[1] This part is for the Harp-Lute and Lyre, which instrument Light claims to have invented. Probably the Harp-Lyre already noticed.

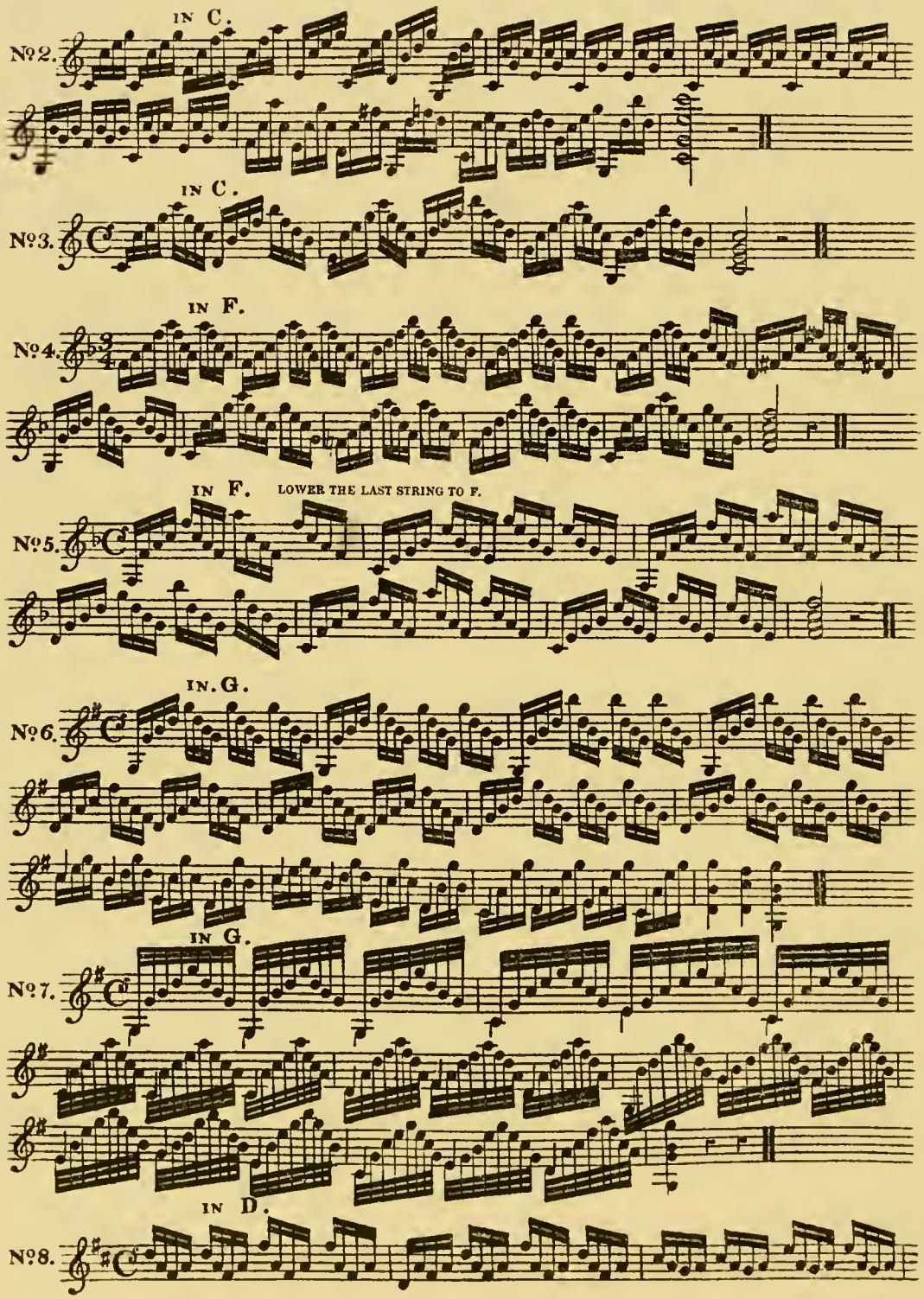
MY HEART AND LUTE.

WORDS BY THOMAS MOORE. MELODY BY SIR HENRY BISHOP.

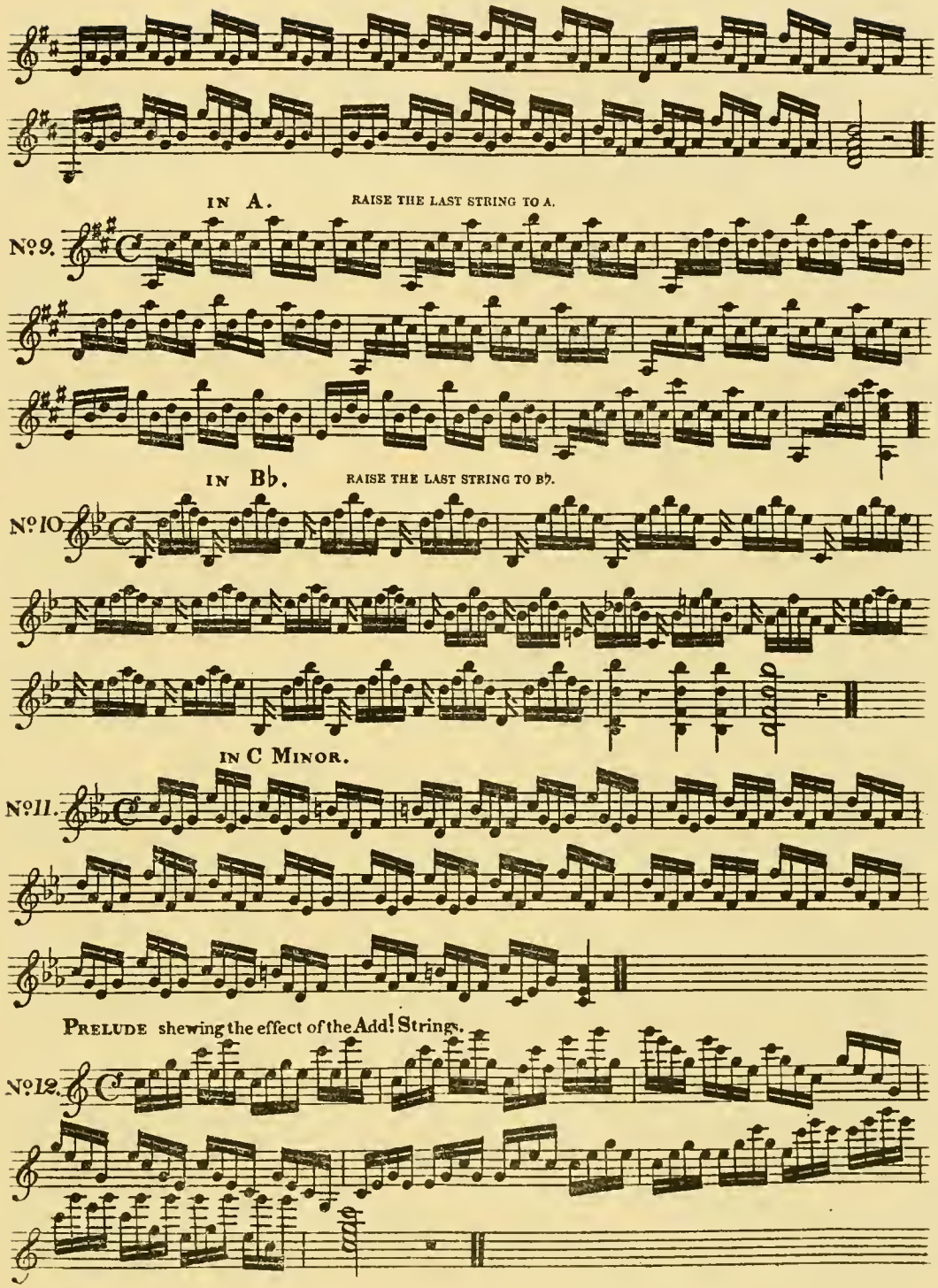
TUNE THE LOW C♯ STRING TO A♮.


IN MODERATE TIME.
I give thee all — I can no more — Tho' poor the off' - ring be; My heart and lute are
Tho' Love and Song may fail, a - las! To keep Life's clouds a - way, At least 'twill make them
all the store That I can bring to thee. A lute, whose gen - tle song re - veals The
light - er pass, Or guild them if they stay. If e - ver Care his dis - cord flings O'er
soul of Love full well, And, bet - ter far, a heart that feels Much more than lute could
Life's en - chan - ted chain, Let love but gen - tly touch the strings, 'Twill all be sweet a -
tell— gain!
I give thee all— I can no more— Tho' poor the off' - ring be; My
ad lib.
1st time.
2nd time.
heart and lute are all the store That I can bring to thee. thee.
D. C.

PRELUDES BY R. L. DOWNES.

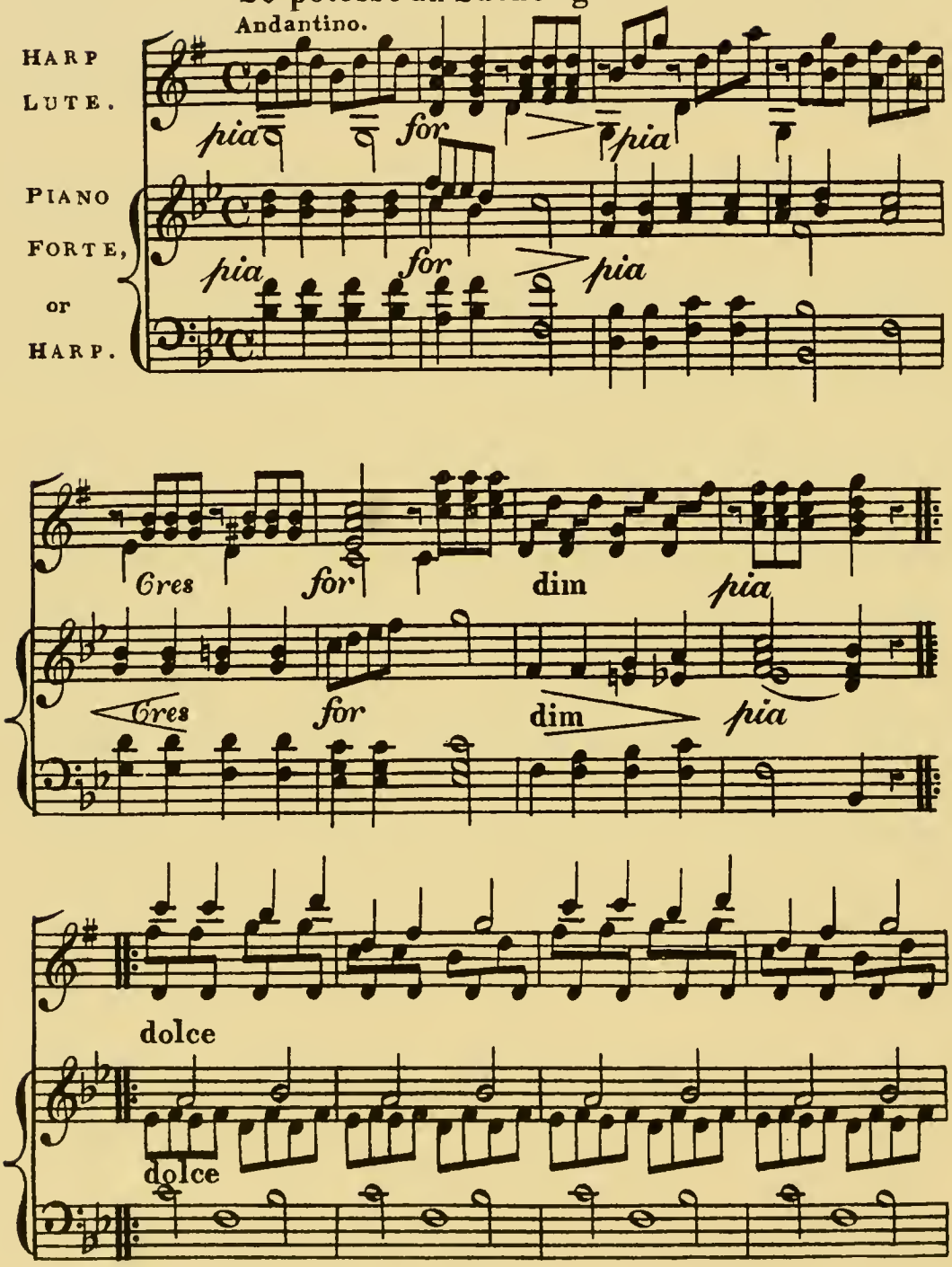


PRELUDES BY R. L. DOWNES.

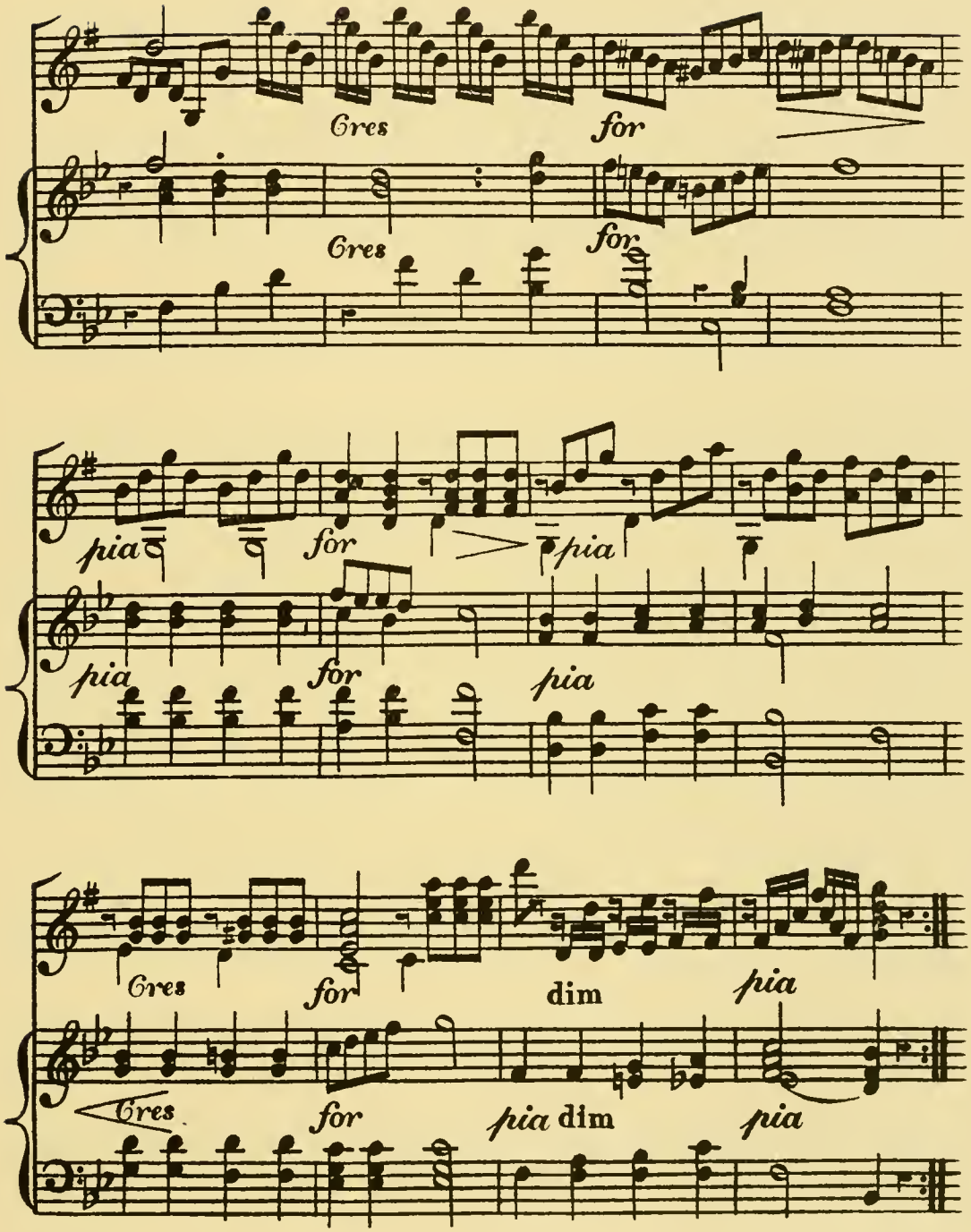


DUET BY EDWARD LIGHT.

10

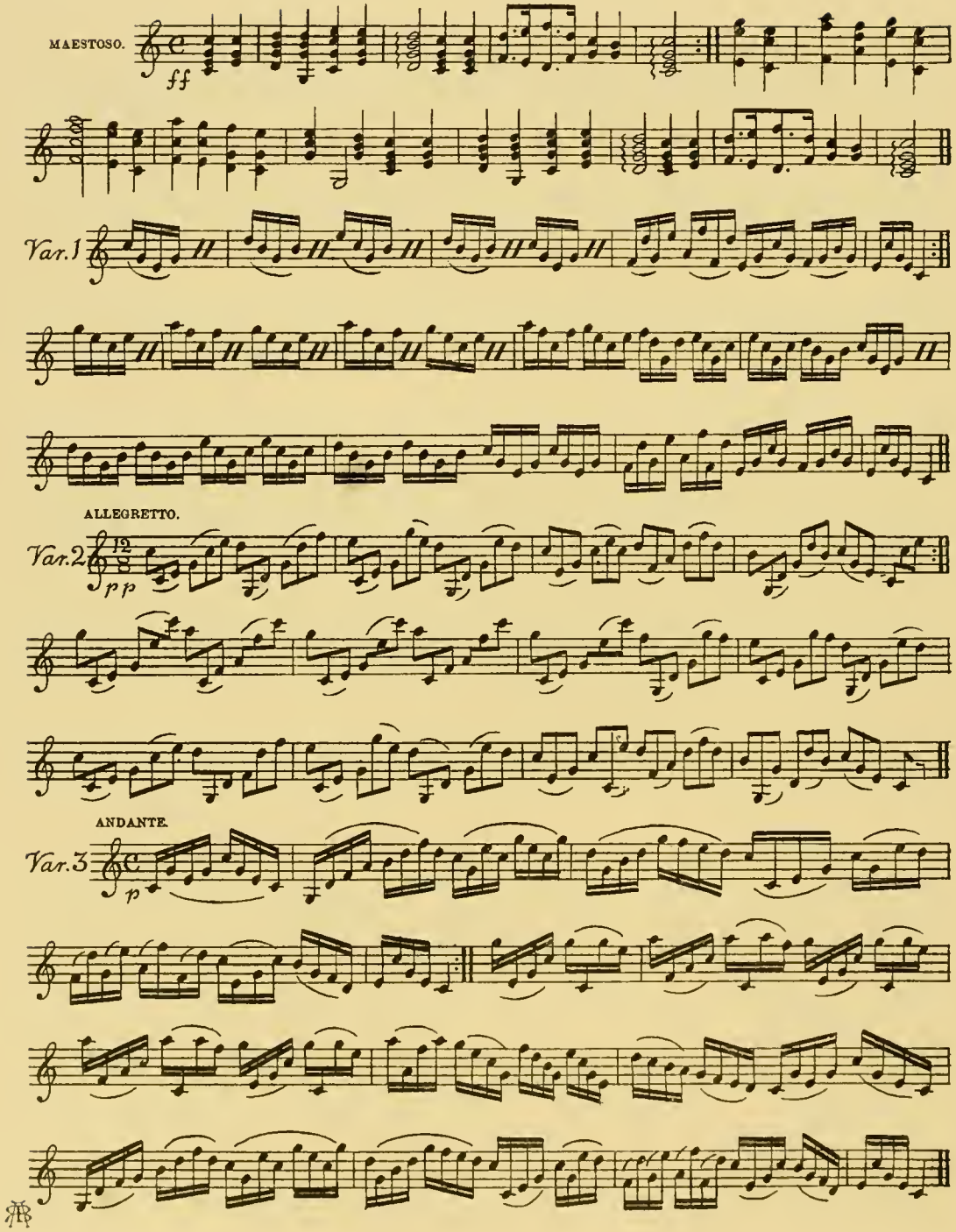
Se potesse un Suono egual. Mozart.

No. 3.

DUET BY EDWARD LIGHT.

11

DIVERTIMENTO.

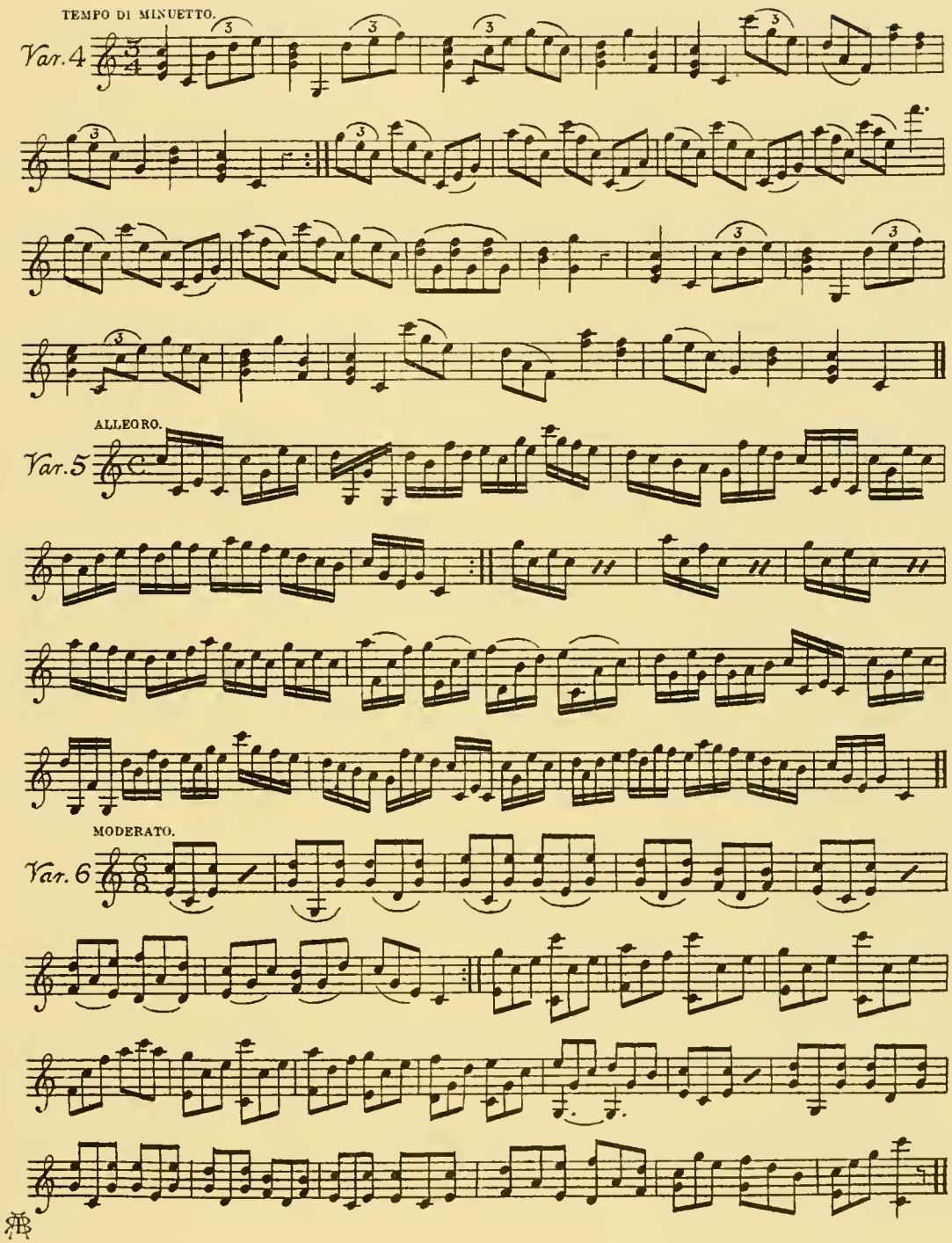
BY EDWARD LIGHT.

PAS DE TROIS INTRODUCED IN ACHILLE ET DEIDAMIE.



DIVERTIMENTO.

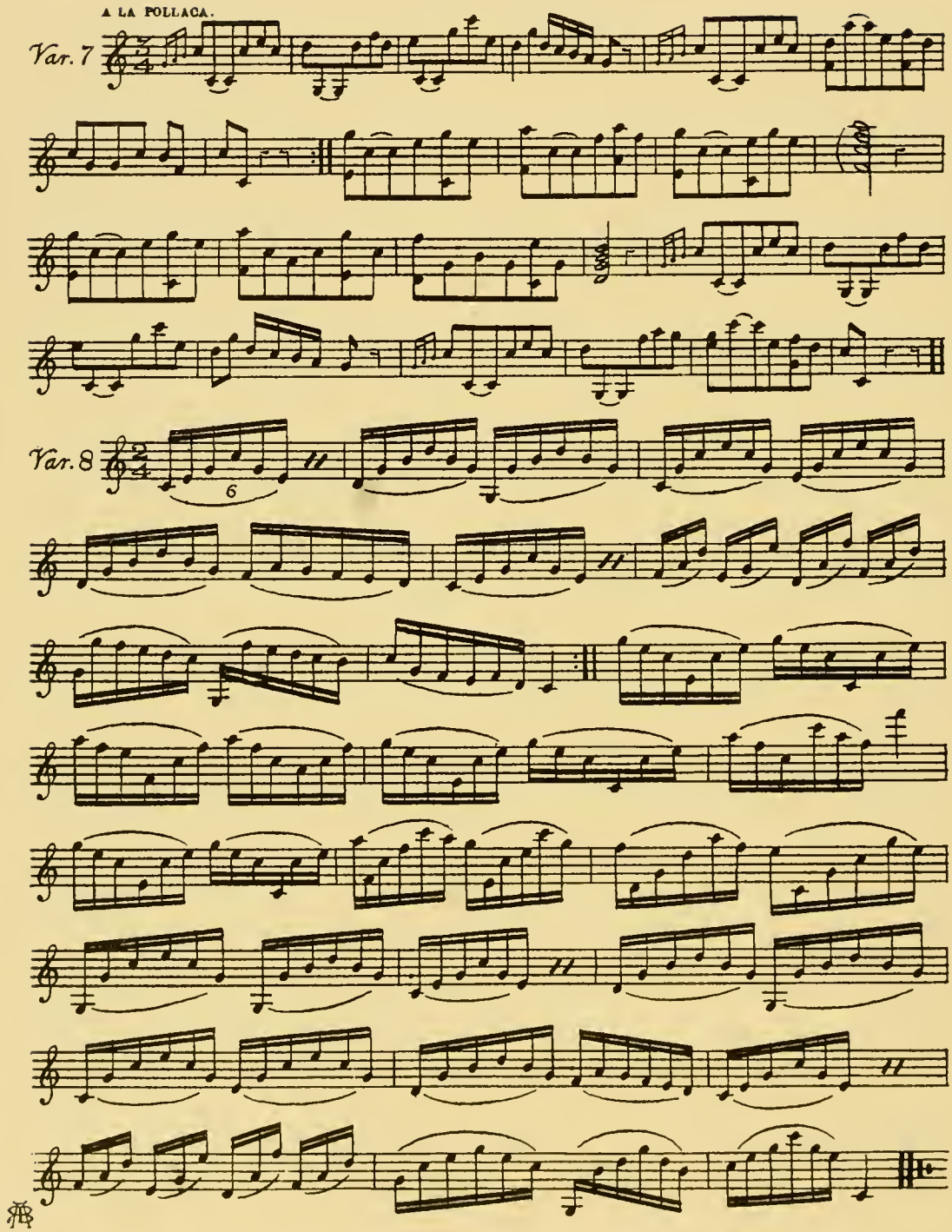
BY EDWARD LIGHT.



DIVERTIMENTO.

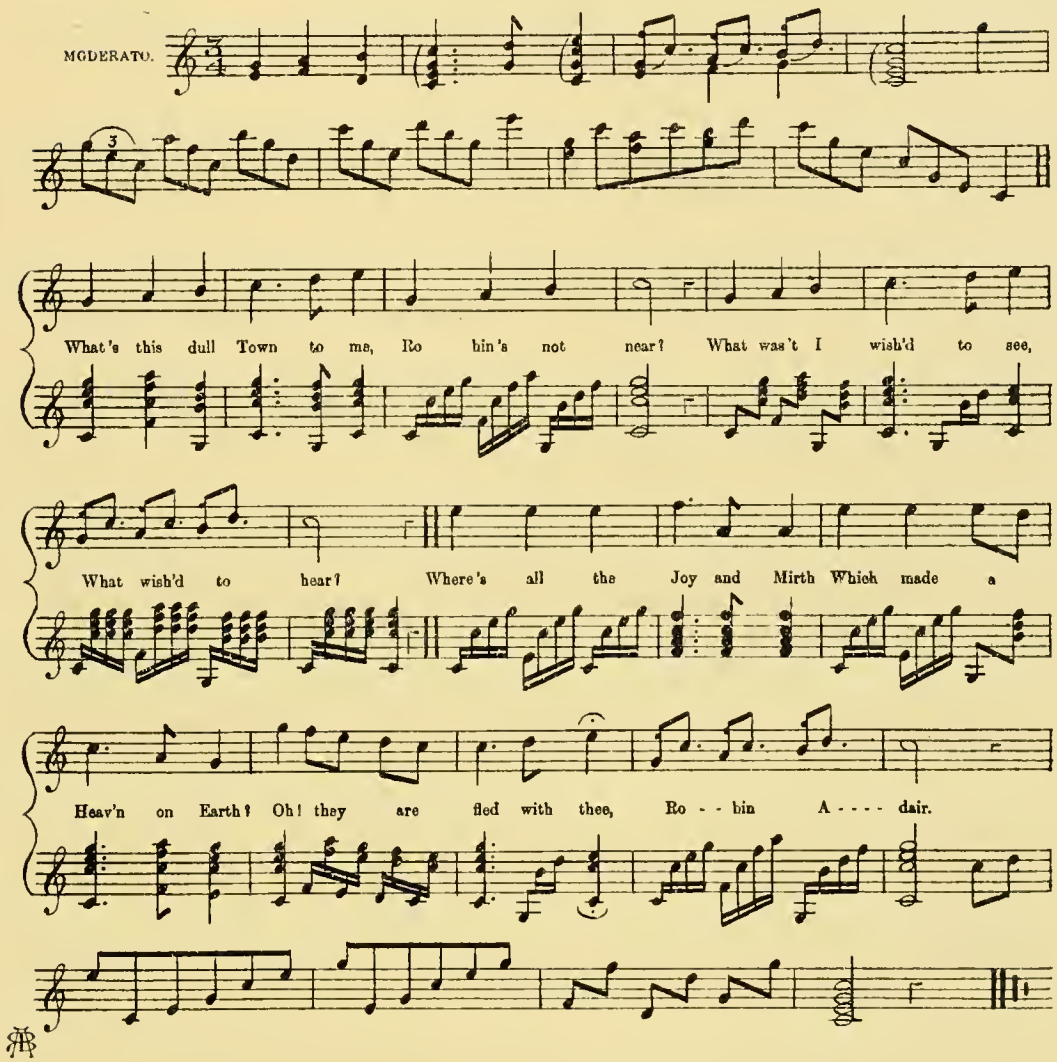
BY EDWARD LIGHT.

A LA POLLACA.



ROBIN ADAIR.

THE INTRODUCTION AND SYMPHONY BY JOHN PARRY. THE ACCOMPANIMENT BY ANGELO B. VENTURA.


MODERATO.
What's this dull Town to me, Ro bin's not near? What was't I wish'd to see,
What wish'd to hear? Where's all the Joy and Mirth Which made a
Heav'n on Earth? Oh! they are fled with thee, Ro - - bin A - - - - dair.

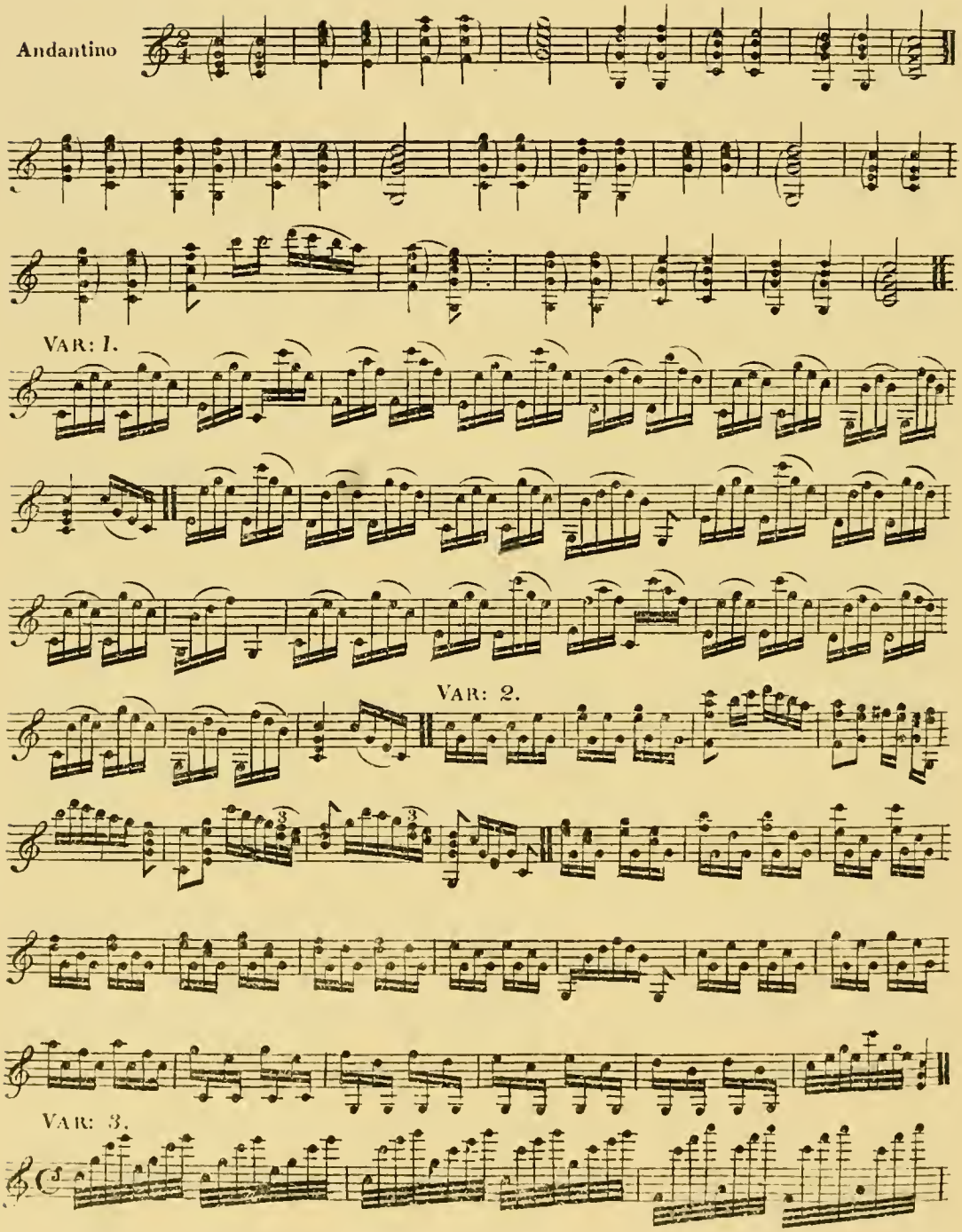
2.

What made th' Assembly shine?
Robin Adair.
What made the Ball so fine?
Robin Adair.
What, when the Play was o'er,
What made my heart so sore?
Oh! it was parting with
Robin Adair.

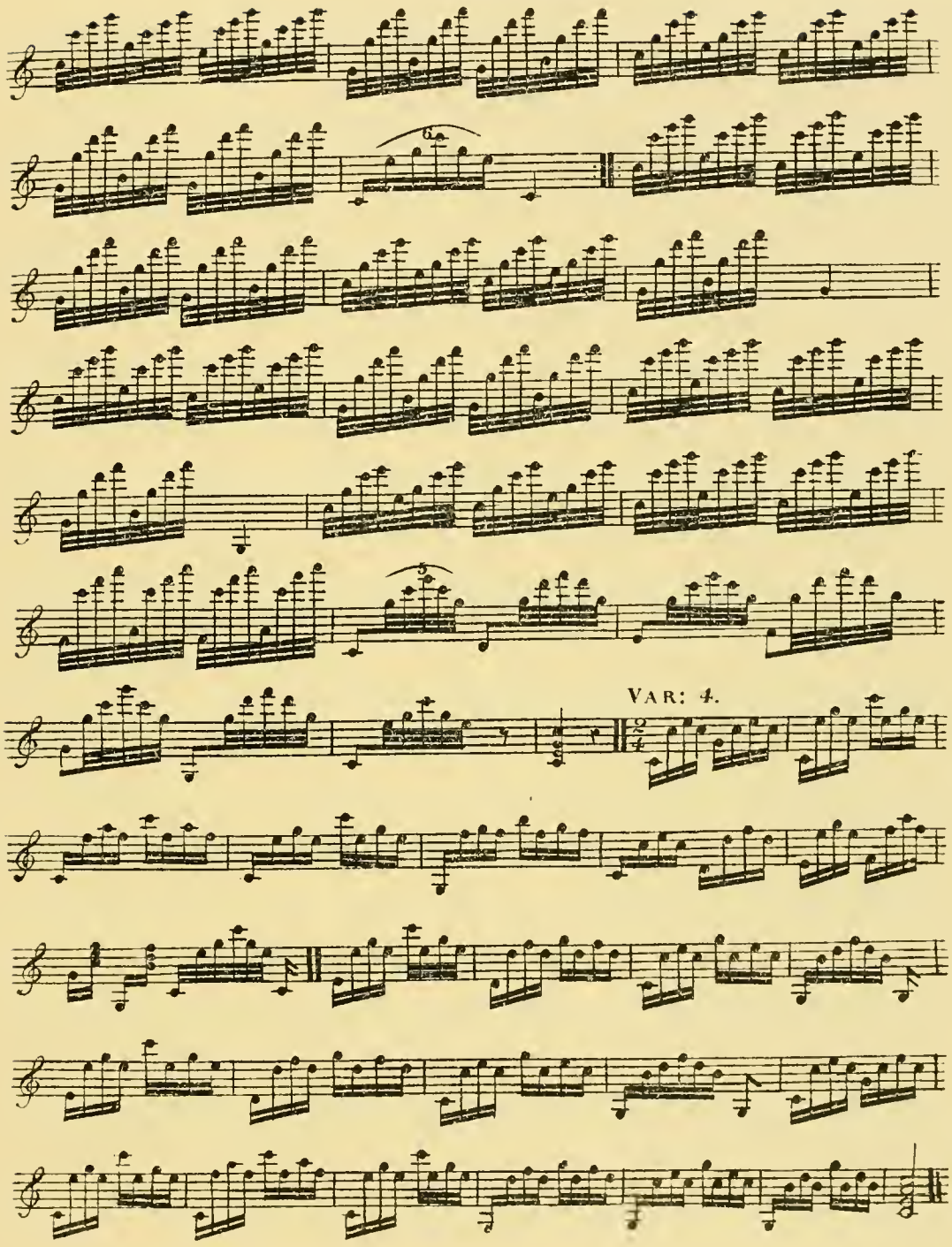
3.

But, tho' thou'rt cold to me,
Robin Adair.
I'll still be true to thee,
Robin Adair.
For him I lov'd so well
Still in my heart shall dwell;
Oh! I shall ne'er forget
Robin Adair.

AH VOUS DIRAI JE MAMAN. ARRANGED BY R. L. DOWNES.

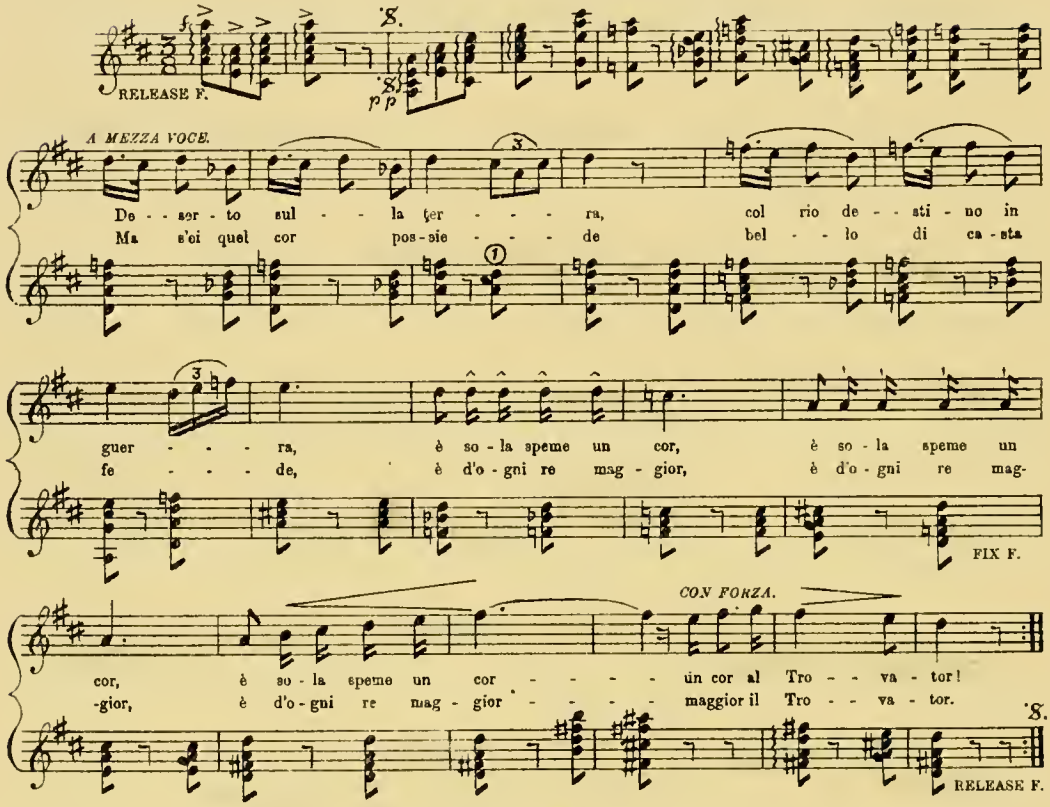


AH! VOUS DIRAI-JE, MAMAN !



DESERTO SULLA TERRA. *IL TROVATORE.* VERDI.

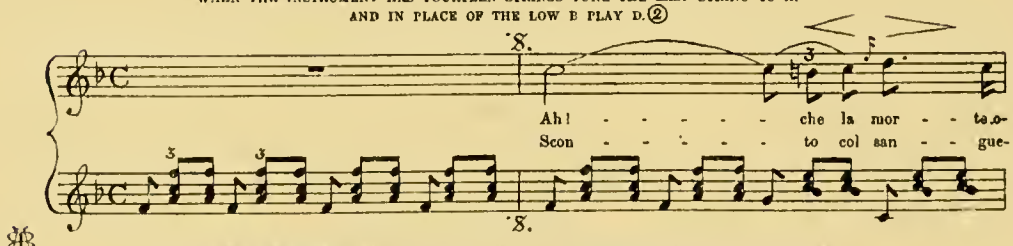
THE ACCOMPANIMENT CAN BE PLAYED UPON A HARP-LUTE IF THE F STRING HAS A MOVEABLE KEY.

TUNE THE B STRING TO B♭, AND THE LAST STRING TO A.

RELEASE F.
A MEZZA VOCE.
De - ser - to sul - la ter - ra, col rio de - sti - no in
Ma s'ei quel cor pos - sie - de bel - lo di ca - sta
guer - ra, è so - la speme un cor, è so - la speme un
fe - de, è d'o - gni re mag - gior, è d'o - gni re mag-
FIX F.
CON FORZA.
cor, è so - la speme un cor un cor al Tro - va - tor!
-gior, è d'o - gni re mag - gior maggior il Tro - va - tor.
RELEASE F.

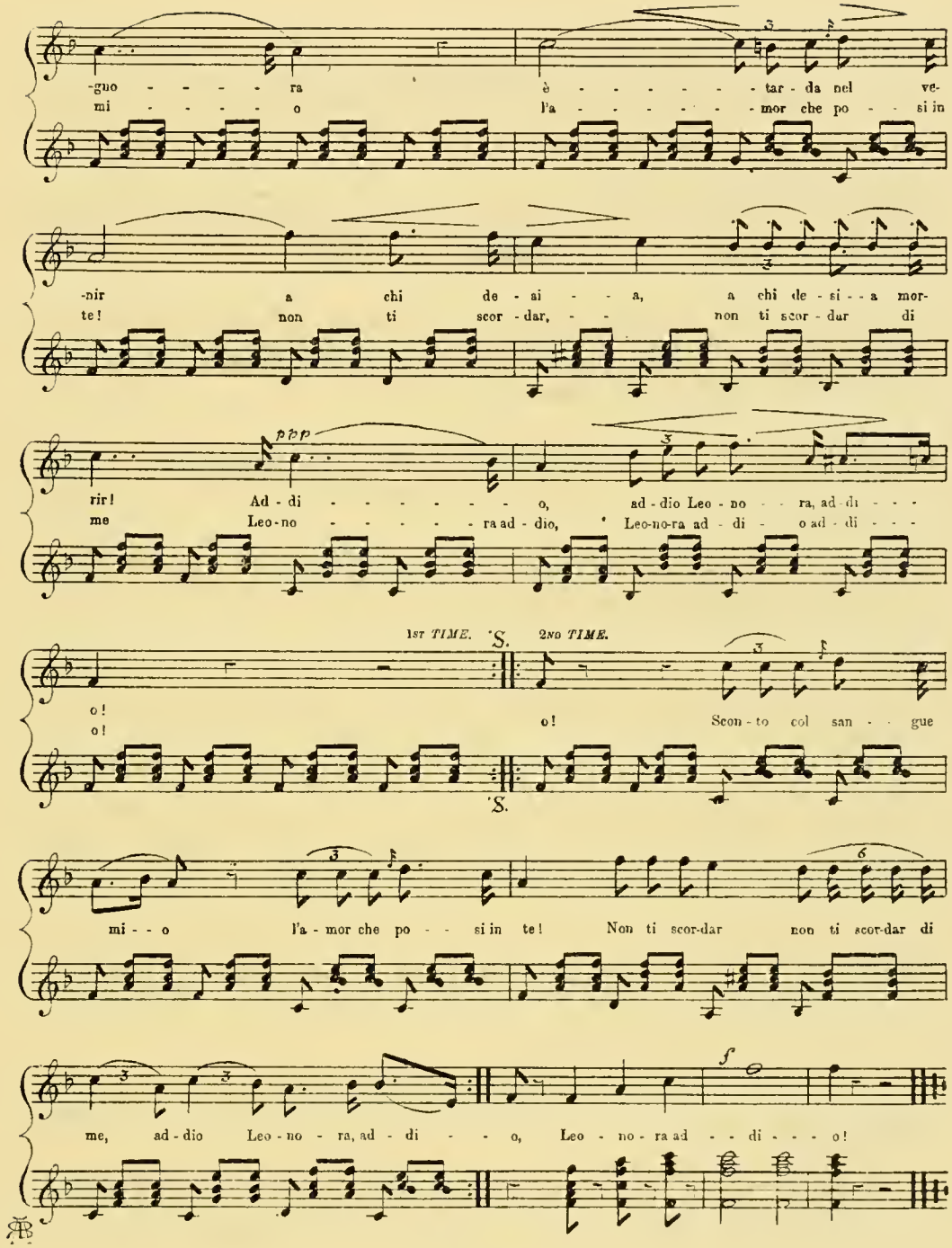
① WHEN THE B STRING IS OFF THE FINGER-BOARD, IN PLACE OF D PLAY E.

AH! CHE LA MORTE. *IL TROVATORE.* VERDI.

WHEN THE INSTRUMENT HAS FOURTEEN STRINGS TUNE THE LAST STRING TO A.
AND IN PLACE OF THE LOW B PLAY D.②



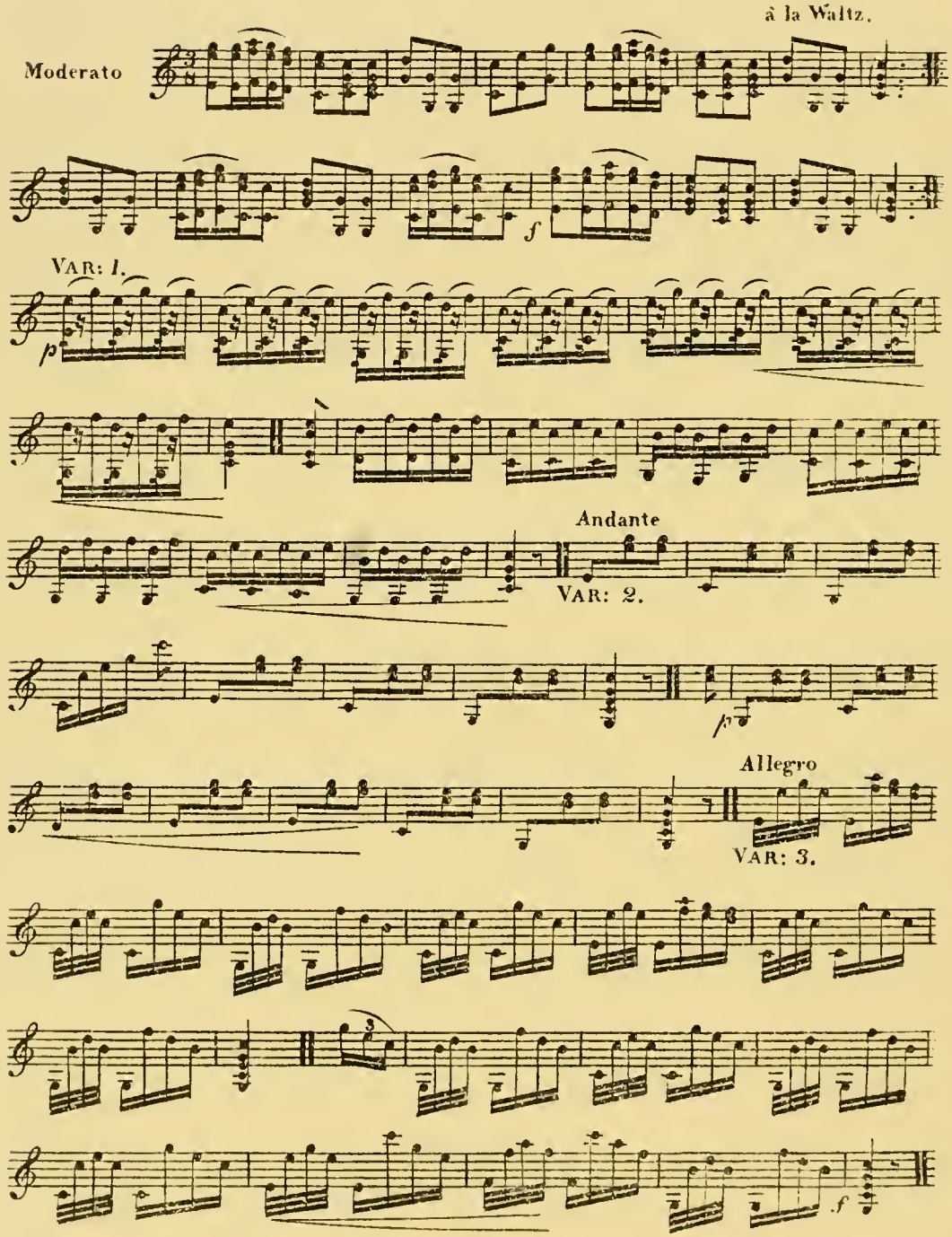
②THE ACCOMPANIMENT MAY BE PLAYED IN THE KEY OF C, WHEN THE B STRING IS UPON THE FINGER-BOARD, THE LAST STRING BEING TUNED TO B.


-guo - - - - - ra è - - - - - - tar - da nel ve-
mi - - - - - o l'a - - - - - - mor che po - - si in
-nir a chi de - ai - - a, a chi de - si - - a mor-
te! non ti scor - dar, - - non ti scor - dar di
rir! Ad - di - - - - - - o, ad - dio Leo - no - - ra, ad - di - - -
me Leo - no - - - - - ra ad - dio, Leo - no - ra ad - di - o ad - di - - -
1ST TIME.
S.
2ND TIME.
o!
o!
o! Scon - to col san - - gue
S.
mi - - o l'a - mor che po - - si in te! Non ti scor-dar non ti scor-dar di
me, ad - dio Leo - no - ra, ad - di - - o, Leo - no - ra ad - - di - - - o!

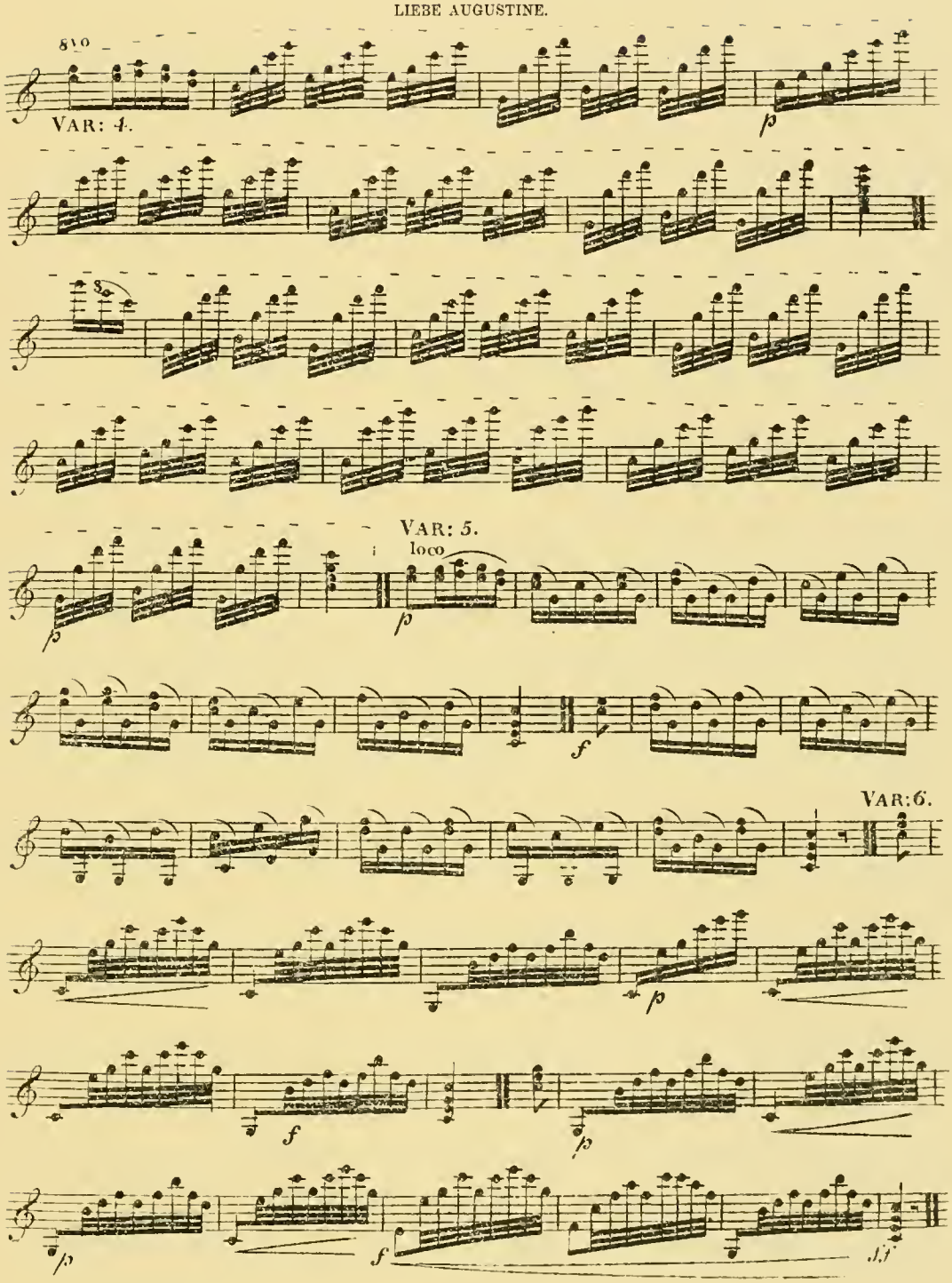
LIEBER AUGUSTINE

ARRANGED BY R. L. DOWNES.

à la Waltz.



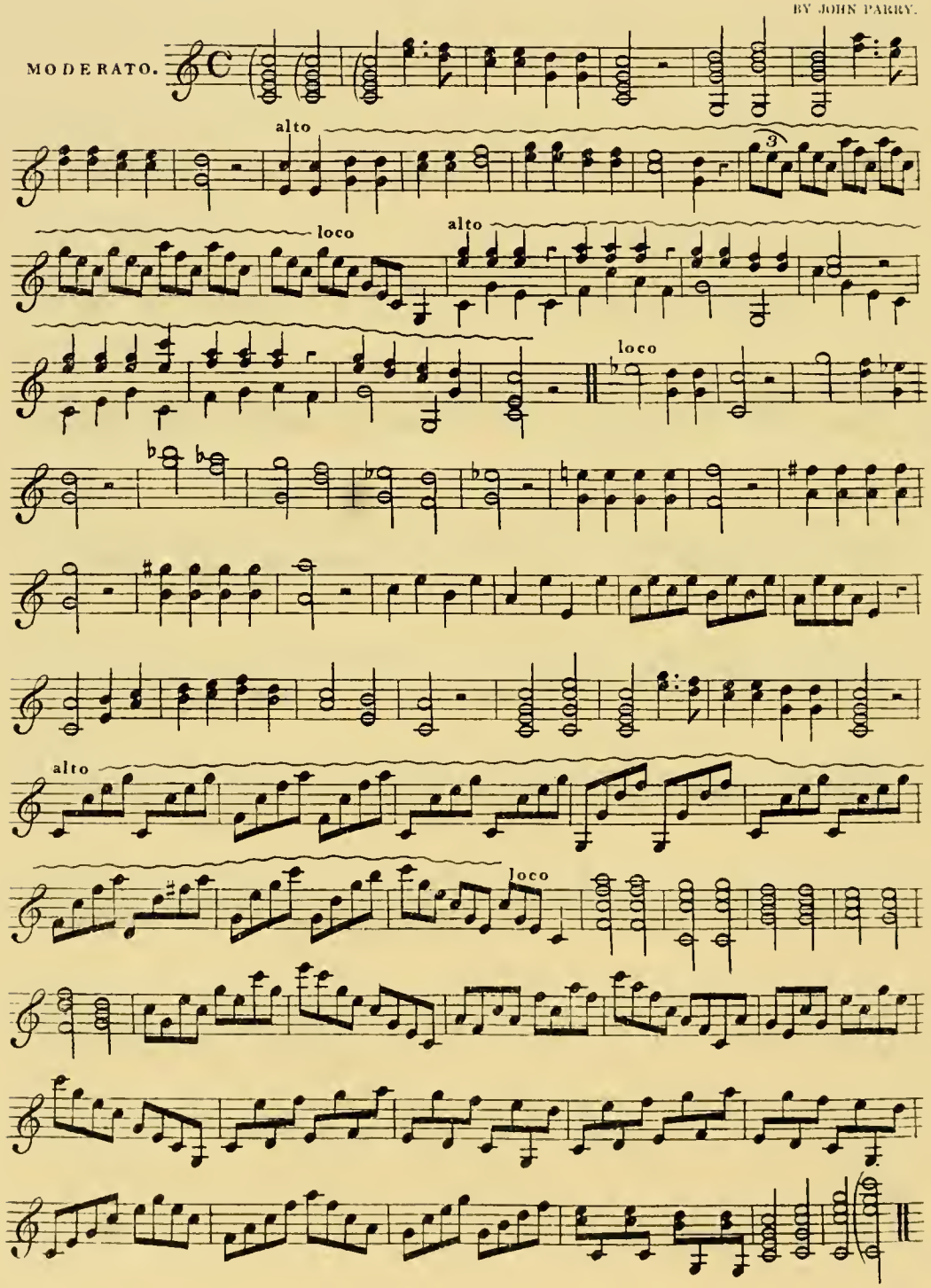
LIEBE AUGUSTINE.



DIVERTIMENTO.

To show the Compass and Power of the IMPROVD LUTE.

BY JOHN PARRY.



BRITISH - LUTE - HARP Nº 84

AFTERWARDS KNOWN AS

DITAL - HARP

THE BRITISH-LUTE-HARP

AFTERWARDS KNOWN AS THE DITAL-HARP

Edward Light, the inventor of this instrument, by first naming it the British-Lute-Harp, and afterwards, without explanation or excuse, changing that name to Dital-Harp, if he did not confuse those of his own time, has left a puzzle to posterity. So it may perhaps be better to state plainly and at once that the term Dital-Harp can be applied to a British-Lute-Harp with either seventeen or eighteen strings, but the term British-Lute-Harp cannot be applied to a Dital-Harp which has nineteen strings.

Light, who had for a considerable time been engaged in endeavouring to perfect his Harp-Lute, obtained a patent upon the 18th June 1816 for certain mechanisms which he proposed to apply to that instrument. By these mechanisms the strings were to be lengthened or shortened, so as to enable the performer to produce a semitone lower or in advance on any one at pleasure. Four distinct mechanisms were patented: three of these were intended to draw the strings from nuts to frets, the fourth to raise the string above the nut, so that the string, when raised, would sound a semitone lower than when on the nut.

The proposed instrument in form somewhat resembled Light's Harp-Lute, which perhaps had not arrived at its latest development, and the additional C string in the treble had not then been placed upon the finger-board. Light filled up the gap which occurs on the Harp-Lute in the bass by adding A and B strings. He also added two additional bass strings E and F. He now had an instrument ranging from E to C without a gap. The C, E, and G strings, as on the Harp-Lute, were on a finger-board, but it is clear his intention was to tune his new instrument, not like the Harp-Lute in C, but as the Single Action Harp in E♭. So, to overcome the difficulty presented by the E♮ on the finger-

board, he attached above the nut from which that string was stretched one of the small mechanisms for which he obtained a patent,[1] which, when pressed, raised the E string off the nut, the string being then E♭.

The mechanisms for which he obtained the patent Light called Ditals or Thumb-keys, and to every string, with the exception of C and G in the treble, these Ditals or Thumb-keys were to be applied. Those to be applied to the strings from B to B were to be of the same form, but on the four lowest bass strings different Ditals or Thumb-keys were to act. In the illustration supplied with the specification only one appears, but it was his intention, as he states, to apply them to all the four strings. The instrument was intended to rest upon the lap of the performer; so, to the lower portion of the body, a stand was attached. As it had a finger-board like the Harp-Lute, it was to be played upon with the right hand like that instrument, the fingers of the left hand being engaged in pressing the strings to the frets when necessary, while the thumb of the left hand, when required, pressed the Ditals. These Ditals were not intended to be pressed except by the thumb, and were consequently called Thumb-keys. They were fixed stops at pleasure, but when required they could be released. The eyes through which the strings passed, and by which they were to be pulled down to the frets, were made sufficiently broad at the top to enable the performer to press such of them as were within reach and so produce passing accidentals, that is, if it was found more convenient to produce an accidental by that means than by the ordinary method of pressing a Dital by the thumb. This is a brief description of the instrument, one of which was constructed, and which is represented in the reproduction in outline of the coloured drawing lodged with the specification.

This instrument Light called the British-Lute-Harp; but when it was before him he must have seen that with slight alterations it would become a small harp, and could be played upon with both hands—the bass with the left and the treble with the right. He consequently removed the stop from the E string and added D, F, and A strings to the treble, placing one or two of the highest strings on a finger-board with frets. The sham harmonic curve, which may be

[1] Figures 8 and 9 on the diagram.

A.D. 1816. June. 18. N° 4041.
LIGHT'S SPECIFICATION.

1 SHEET

FIG. 1.

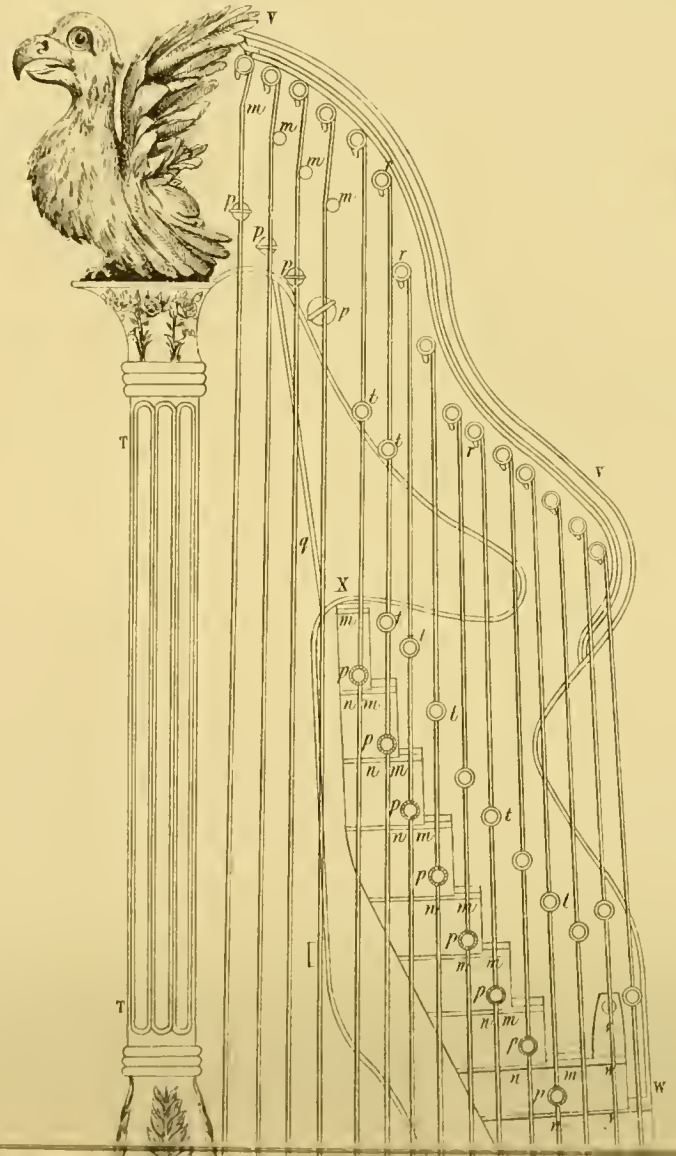


FIG. 9.

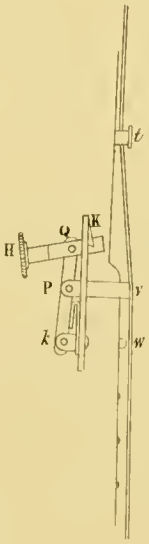


FIG. 8.

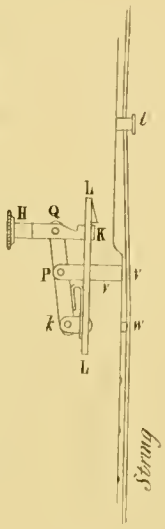
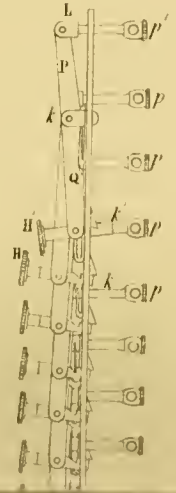
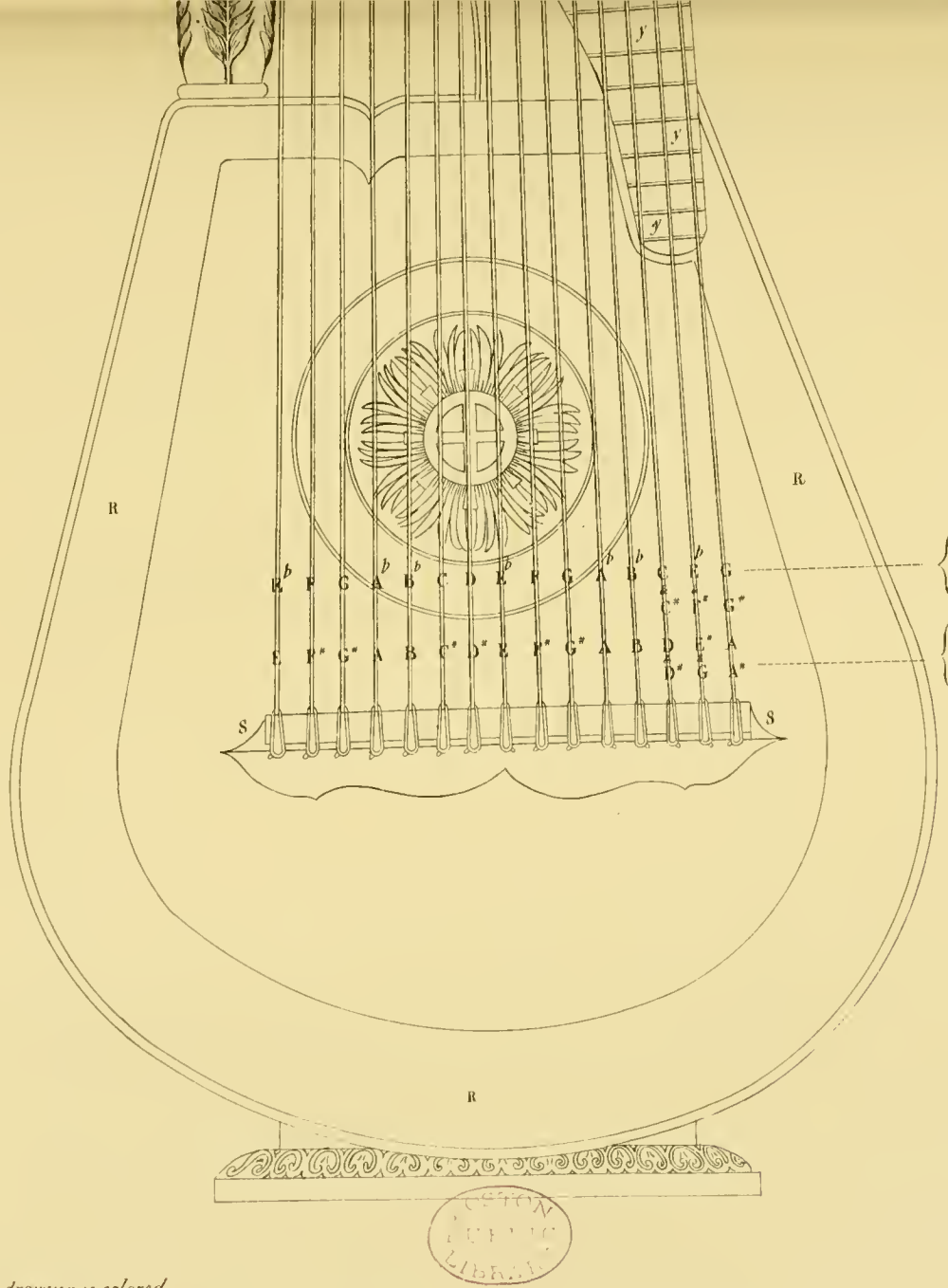


FIG. 7.

FIG. 2.

FIG. 3.





Sounds produced by each string when the instrument is in its natural scale or key, when none of the details are used.

Sounds produced by each string respectively when all the details are in action the instrument being prepared for the key of $E^{\flat}$

FIG. 4.

FIG. 5.

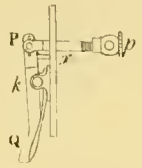


FIG. 6.

The enrolled drawing is colored.

Drawn on Stone by Malby & Sons

LONDON Printed by GEORGE EDWARD EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty 1857

seen in the illustration, received additional support, which enabled Light to attach a Dital stop, similar to the others in use, to the A string in the bass. The Ditals or Thumb-keys, which he had proposed to attach to the lowest bass strings, were abandoned, and replaced by three loop stops similar to those in use on the Harp-Lute. It not being possible to attach Ditals to the strings in the treble above C, these strings, when a change of key became necessary, were to be lifted from the nuts, from which they were stretched, and placed in notches on the frets below the nuts. The manner of playing upon the instrument being now changed from that originally intended, and the left hand, except on rare occasions, being required to play the bass, the first finger bent was hereafter to be used for pressing the Ditals. The term Thumb-key, which occurs in the specification, now a misnomer, was discontinued, and Dital stop took its place.

It is impossible to say how many of these instruments were made. The specimen, No. 4, in the South Kensington Museum, illustrated in Grove's Dictionary under the title Dital-Harp, is one,[1] and it may be remarked that the instrument referred to has no stand, but has a button at the lower end to which a ribbon was to be attached. It is possible this instrument may have been specially made to suit some pupil or performer on the Harp-Lute; certainly the A string in the treble which is on it was shortly after abandoned, and we next find the instrument with seventeen strings and with a stand.

A New and Complete Directory to the Art of Playing on the Patent British-Lute-Harp was prepared by Edward Light, a copy of which may be seen in the British Museum.[2] In the catalogue of the Library the date is given as 1817, on what authority is not stated, but in the work the pupil *is referred* to an engraving, to show the manner of holding the instrument and the position of the fingers; so presumably the engraving,[3] which represents a lady in the act of playing upon the instrument, was issued along with the Directory. This engraving, which is stated to represent the British-Lute-Harp,

[1] The writer has seen an instrument with eighteen strings, No. 99.

[2] It is evident that this Tutor was prepared for an instrument with seventeen strings.

[3] This is aquatint and line, by J. Minasi and Stadler, from a drawing by Burney.

was published, as the Act directs, February 1, 1819. In this Directory a number of pieces of music already prepared for the instrument are advertised.

THE DITAL-HARP

Light afterwards added two additional strings, A and B, to the treble, the loop stops to the three bass strings were abandoned, and these strings were furnished with Dital stops, and the name of the instrument changed from British-Lute-Harp to Dital-Harp. A new Directory had now to be prepared. The engraved title-page of the original Directory was retained, the name of the instrument being altered. The engraving of the lady playing the instrument was again issued—this time with the title Dital-Harp—and a new Preface and other letterpress engraved. Most of the plates of exercises and music were retained, but altered when necessary, that is, up to page 20, after which page entirely new music was printed. This new Directory, which is stated to be the second edition, is dated November 1, 1819. In it all the music formerly issued for the British-Lute-Harp was again advertised as for the Dital-Harp, and additional music for the new instrument also appears in the advertisement. This list was afterwards added to as new music was issued. Eventually the Directory was offered to the public without the engraving (the plate perhaps being worn out or the costume considered antiquated), also without date or list of music.

The instrument in point of form was at its best before it received the two additional strings and its new name (see No. 84 illustrated). After that the body was increased in size; the number of strings to be used for the bass, which was originally nine, was increased to ten (see No. 160), and eventually to eleven. The spacing of the strings was also increased, the sham harmonic curve abandoned, and a much heavier[1] and more rigid instrument, occasionally without sound-hole

[1] On account of the weight, these late instruments are steady on the lap. The chief difficulty in playing some pieces on the early instruments is want of steadiness, but the weight may be somewhat increased in the following manner: Remove the screwnails by which the stand is attached to the instrument. Across the hollow portion of the stand there is usually a wooden support. Attach to each side of this support pieces of sheet-lead, and the additional weight will probably help to steady the instrument. The stand is not intended to be used except when on the lap. The instrument is likely to be broken if placed standing and allowed to fall over.

Drawn by Burney *Engraved by J Mouat & Sadler*

THE PATENT DITAL HARP.

Invented by Edwd Light

in front, with diminished vibration and tone in the treble, was constructed, of which No. 305 is a specimen. The early, and, indeed, most of the instruments made before the false harmonic curve was abandoned are full and sweet, the tone much resembling that of the Pedal-Harp.

Dr. Busby, in his Concert Room Anecdotes, published in 1825, writes as follows: "The Dital-Harp, also devised by E. Light, and so called from the Italian word *dita*, finger (the action or machinery by which the semitones are effected being pressed by the finger instead of the foot), though not unlike the Harp-Lute in form, is totally different in the arrangement of its strings, in the method of performing on it, and in its general effect. This instrument is strong in tone, tuned precisely as is the Pedal-Harp,[1] and is also played upon with both hands, the only difference being that in the way it is held the order of the strings is inverted, the longest or bass strings being nearest to the performer—a convenience effected by a simple little machine attached to each string, for which the inventor obtained a patent."[2]

"The Dital-Harp may be played on in all the usual Harp keys, and every semitone may be expressed at pleasure. Its compass has the extent of three octaves—that is, from E♭ below the bass clef to E♭ in alt. Its tone is of a dulcet quality, and unquestionably, the Pedal-Harp excepted, this instrument is the most eligible accompaniment to the human voice."

This appreciative paragraph by a cultured musician who had ample opportunity of hearing the Dital-Harp when performers on the instrument were numerous, may perhaps induce some of the possessors of these instruments to attempt to play upon them; and it is the object of the writer to make this not only possible, but simple. But before proceeding to that portion of the chapter, it is necessary to refer to a statement by Dr. Busby to the following effect: "The Dital-Harp may be played on in all the usual Harp keys, and every semitone may be expressed at pleasure." This is no doubt what Light intended; but Light, a busy man, must have depended upon certain instrument-makers, and so defects crept in of which probably Light was unaware. For example, on No. 160 illustrated, F♮ cannot

[1] That is, to the written notes.

[2] This is correctly reproduced.

be expressed in the keys of G♮ and D♮; F♮ and G♮ cannot be expressed in the key of A♮; and D♮, F♮, and G♮ cannot be expressed in the key of E♮. A performer may use a Dital-Harp for years without requiring any one of the missing notes, but if the reader examines the accompanying diagram[1] of the frets, he will see how in some cases the missing notes may be supplied; for on this diagram an additional finger-board—which is shaded—the writer has lately added, and upon this additional finger-board the three missing notes can be produced. It may be of interest here to state that the range of the instrument can be increased to four octaves by constructing a small finger-board such as represented on the diagram, which finger-board can, when required, be made to grasp the sides of the permanent finger-board, and so remain in position as long as desired.

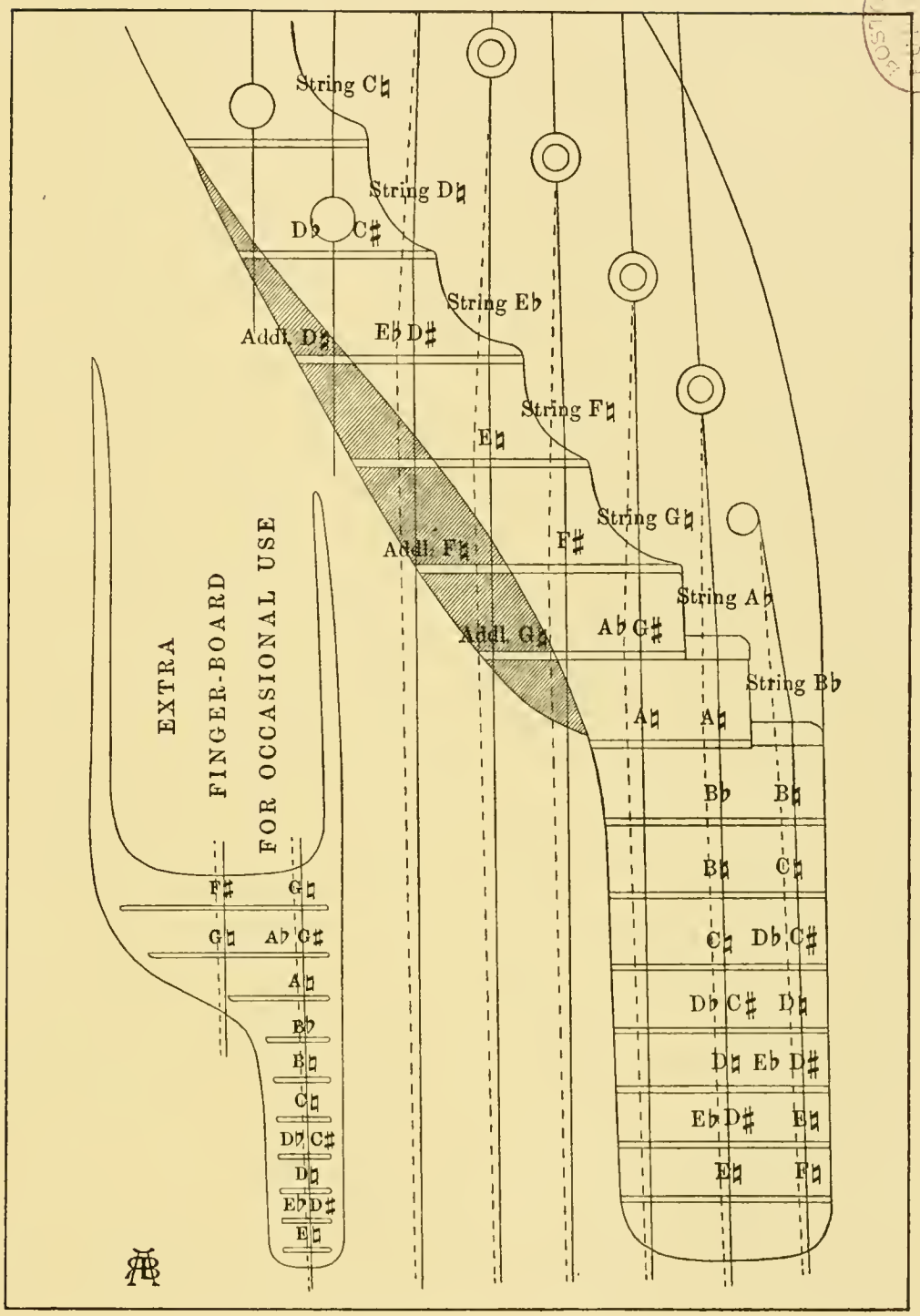
It was not necessary for Dr. Busby to notice the defects in the instrument, even if he was aware of them, but it is the writer's duty to do so; for, with all its elegance of form and delightful quality of tone, the Dital-Harp is by no means perfect. For instance, only one accidental can be produced at a time; that is, if A♮ is required throughout, as on the Pedal-Harp, two Dital stops must be fixed for the bass strings, and one treble string removed from the nut to the fret. To produce even a passing accidental, the left hand must drop the bass to press a Dital stop or press a string to a fret in the treble. To change the key the strings must be rearranged, and, as this takes time, a sudden change of key is as a rule impossible. Still, with all its defects, the Dital-Harp is a charming instrument, and must be a delightful accompaniment for the voice, and within its own limits is both in form and tone vastly superior to the Spanish Guitar.

MECHANISM

The mechanism of the Dital-Harp consists of a series of levers ranging from one inch and three-quarters to four inches and three-eighths in length. These levers are supported at their centres by perpendicular supports of steel, each of which, along with the spring which keeps the lever in position, is fastened at the lower extremity to a large brass plate, about one-tenth of an inch in thickness, which

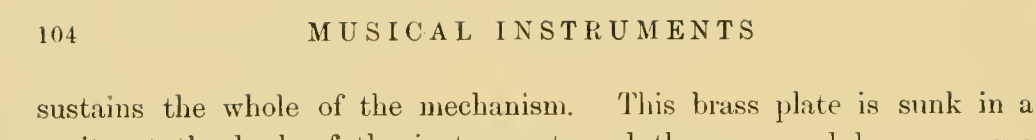
[1] The dotted lines show the strings when they are removed from the nuts to the frets.

DITAL-HARP Nº 160

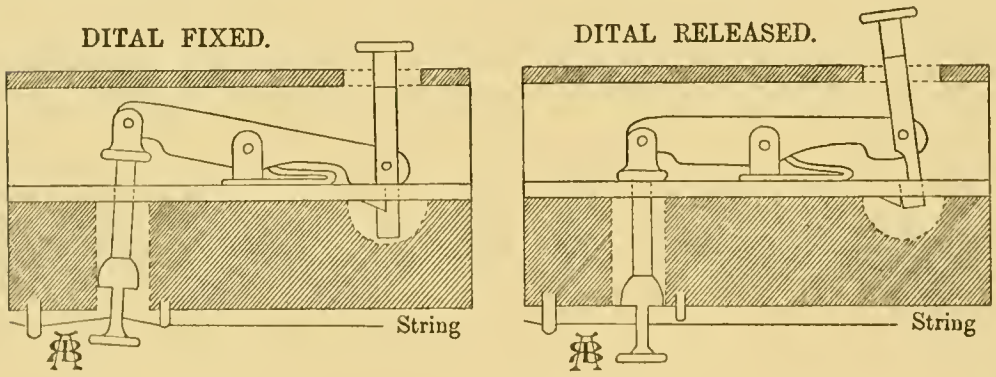

String C♮
String D♮
D♭ C♯
String E♭
Addl. D♯
E♭ D♯
String F♮
E♮
String G♮
Addl. F♯
F♯
String A♭
Addl. G♯
A♭ G♯
String B♭
A♮ A♭
B♭ B♮
B♮ C♮
C♮ D♭ C♯
D♭ C♯ D♮
D♮ E♭ D♯
E♭ D♯ E♮
E♮ F♮
EXTRA FINGER-BOARD FOR OCCASIONAL USE
F♯ G♮
G♮ A♭ G♯
A♮
B♭
B♮
C♮
D♭ C♯
D♮
E♭ D♯
E♮

sustains the whole of the mechanism. This brass plate is sunk in a cavity at the back of the instrument, and there secured by numerous screws, the whole being enclosed by a piece of painted wood fastened to the instrument by screw-nails

A Dital stop may be said to consist of a knob (to be pressed by the finger), which knob is at one end of a steel rod attached to one end of the lever. At the other extremity of the rod there is a notch. The lower portion where this notch occurs passes through a circular hole in the brass plate, to which on the under or lower side a small piece of steel like a tooth is attached. When a Dital is pressed by the finger and it is required to be fixed, it is pulled downwards, and then the notch at the end of the rod becomes fastened as it were to the tooth, the pressure of the spring, and also of the string which is drawn back, keeping it in its place. The Dital is released by a slight upward push.



It is obvious that the notch and its corresponding tooth must eventually wear away, and when in that state a slight and accidental touch may release the Dital and cause inconvenience. Of course, if an instrument is so much worn that the stops will not remain fixed, the whole of the mechanism will have to be removed and a new and larger tooth made to replace the one worn away, the notch in the rod being also renewed.

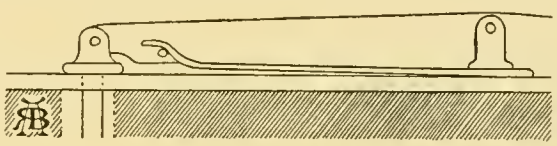


At the opposite end of the lever a small rod is attached, which has a slight ledge sufficient to hold in its place a leather washer or buffer, which buffer, when a Dital is released, rests against the brass plate through which the remaining portion of the rod passes. At the

DITAL-HARP N° 305

end of this rod there is a screw to which the brass eyehole is secured. The harp string passes through the eyehole, and by it the string is drawn back when required.

The diagram already given shows the position and action of the springs supplied to the smaller levers. The longer levers are supplied with a totally different form of spring here represented.



To remove the mechanism, unscrew all the eyeholes,[1] unscrew all the Dital knobs (these last are usually numbered), unscrew the wooden plate at the back. Take out all the screws by which the brass plate is fastened to the instrument. If it is required to remove any of the levers from the brass plate, they must all be removed (down to the one the removal of which is desired) in the following manner, commencing with the longest. First unscrew the pin in the centre of the lever, then insert a piece of string under the spring, raise the spring and push forward the lever until it can be removed. Remove the four following levers in the same manner. To remove the eight shorter levers, fix the stop and press the other end of the lever while unscrewing the pin. The above directions must be attended to while replacing the levers. Almost all the parts of the mechanism are numbered, the five long levers by dots, and the eight short levers by numerals.

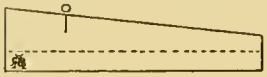
The jarring sound which sometimes occurs when the string is struck from the *nut*, may arise from the groove in the nut being too wide, the nut not being high enough, the string not passing directly through the eye, or the string not being sufficiently strained over the nut.

If the jarring sound occurs when the string is stretched from the fret, it shows that the Dital does not draw the string down sufficiently above the fret, or that the fret is too low.

To make an instrument which is largely defective correct, the mechanism must be removed as before directed, and it is perhaps as well to make new nuts and frets throughout. The old frets had better

[1] Those for the lower bass strings have generally enlarged eyeholes; consequently the eyehole belonging to the lowest bass string should be first removed, tied to a string, the others added in succession, and eventually replaced in their order.

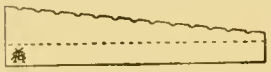
be removed by carefully sawing lengthways through the centre of each fret with a very fine saw and water, afterwards melting the glue by applying hot water. The glue and pieces of ivory should be removed and the grooves cleaned. Pieces of ivory filed down to the proper thickness, each to fit a particular groove, must then be prepared. These pieces of ivory must be of greater height and length than the frets they are to replace. Looking at the upper side of one of these pieces of ivory when placed in the groove, it will take this form, the dotted line



indicating the probable depth the ivory will be sunk in the wood, that is as if a sharp pencil were drawn along it when in position. Now find where the string when stretched crosses the ivory, and mark with a sharp pencil on the ivory on either side of the string. Between these marks make a perpendicular cut downwards with the fine saw, but not too far. Gradually open this with a file, knife, and sandpaper so as to exactly fit the string, which must be of the proper thickness, until, when in position, the string, when tuned to the proper note, will ring clear, the string being as near the upper portion of the eye as possible. The lower portion of the notch for the string had better be cone-shaped. Now find where the string for which the continuation of the ivory is to form a fret crosses it, and with a file remove a portion of the

ivory, which will then present this appearance; trim it roughly with a file, but not too close.

If all the nuts and frets are to be renewed, it is better to commence with the lowest bass note, and if necessary make a new nut and glue it in position; all the old nuts and frets having been removed as directed, take a piece of ivory, not too thin, but such as will go into all the grooves, file it to the form of a long fret, higher considerably at one end than at the other, make a number of shallow indents on one side. Now place this piece



of ivory in the groove below the nut of the lowest bass string, which must be tuned up to E♭; press the knob at the back and fix the stop. When the string is stretched from one of the notches, and gives a clear ringing sound without a jar, and at the same time when the stop is released the open string does not jar,

you have the proper height of the fret. Take a fine pair of compasses and measure the height of the groove (the string has been stretched over) from the surface of the wood. Now glue the nut for the second string (prepared as directed) into the groove, taking particular care that the string, which must be stretched from the nut, passes directly through the eyehole. Press the ivory well into the groove, release the string, and see that the nut is perpendicular. When dry, press the lowest bass string down by the stop, and just when it meets the ivory make a mark on either side of the string. Now cut or file between the lines a notch just the thickness of the string, which notch is not to be made lower than the measurement previously taken. Treat all the other nuts and frets in a similar manner, and you will have throughout the bass the proper height of each fret. In no case can the fret be lowered, so if there is a jar when the string is struck from the nut, if the string is sufficiently strung and is of the proper thickness, the jar arises from the string being too high, and the notch in the *nut* may be gradually lowered, testing the string frequently until the jar ceases. A performer is not expected to pull the strings with the same force on one of these instruments as on the Pedal-Harp, but considerable force can be used when the instrument is properly constructed. All the nuts and frets having been so treated, these must be nicely finished off in a uniform manner, carefully sandpapering both the surface, the groove, and the notch of each, and afterwards polishing with chamois and whiting.

The jarring, if it only occurs on a few of the strings when the Dital stops are in use, may be prevented by putting thin strips of leather through the eyeholes, drawing them tight over the upper portion of the eyeholes and fastening them.

The arrangement and construction of the nuts and frets for the treble strings are more troublesome than for those of the bass; for whereas in the bass there is only a difference in the plane when the key is changed from E♭, in the treble there is that difference, and also a difference in the spacing of the strings. So taking C, the first string, with a Dital stop, and B, the first treble string, when preparing the nuts and frets, they must be arranged so as to keep the open string D sufficiently apart from C, to allow of the

removal of D to the fret without, when on the fret, being too close to C, and the same with regard to the other treble strings. This small

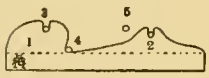


diagram represents (as seen from above) the nut, 1, from which the E♭ string is stretched, and the fret, 2, on which the D string may occasionally be placed. The E♭ string is shown in two positions: at 3 it is on the nut; when removed from the nut to the fret it is at 4. The D string is also shown in two positions: when on the nut it is at 5, the fret being so arranged as to prevent jarring; at 2 it is as it would be when removed from the nut to the fret. The treble strings must not jar when on the nuts, and they must not jar when on the frets; and there should be no liability on the part of any of the strings to jump from either nut or fret when struck on either one side or the other. All that has been described has been carried out on No. 160, and with complete success.

STRINGS

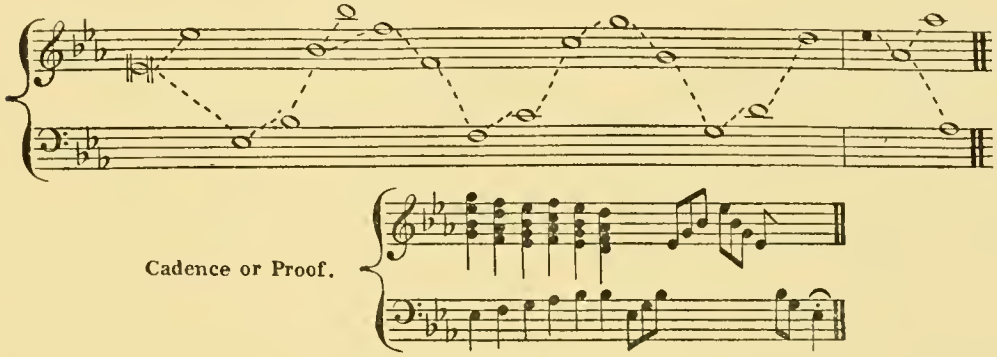
As the Dital-Harp strings are as a rule shorter than the corresponding strings upon the Pedal-Harp, and as many of these instruments are lightly constructed and unable to withstand the excessive strain caused by the tension of ordinary Harp strings, thinner strings must be selected. No doubt the three lowest strings on the British-Lute-Harp were silk and wire, but it is unnecessary that the corresponding strings on the early Dital-Harps should be so.

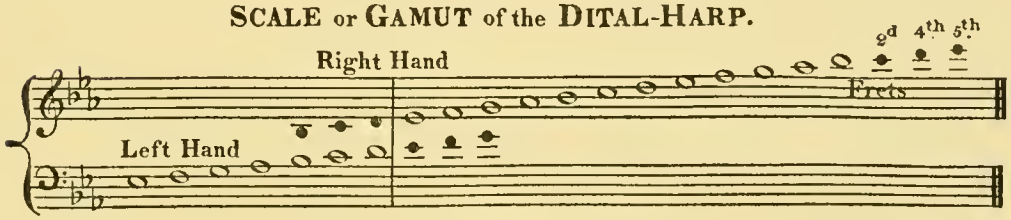
On a Dital-Harp, the longest or nineteenth string of which is $24\frac{1}{4}$ inches, and the shortest string $8\frac{3}{4}$ inches, the following strings may be used: For the E♭ string, B 4th octave, or perhaps even A 4th octave, Erard's gauge. The F string, C 4th octave, Erard's gauge, and all the others one-fourth thinner than the corresponding strings on the Pedal-Harp.

For instruments of a late make, where the longest string is $27\frac{5}{16}$ inches, and the shortest $7\frac{4}{8}$ inches, strings one-third thinner than the corresponding strings on the Pedal-Harp will be more suitable. If there is any difficulty in procuring strings of the proper gauge stained black and red for the F and C strings, ordinary white or clear strings of the correct gauge can be stained by passing cotton wool saturated with black or red ink over them, and when dry, olive oil. It is better the stringing of the instrument should be attended to by the person

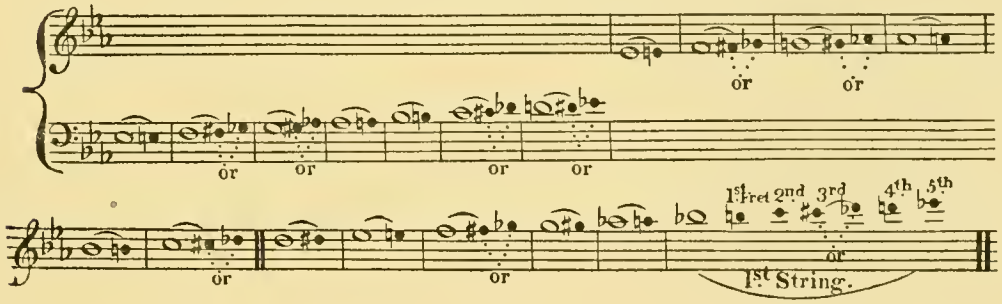
who intends to perform upon it, otherwise strings totally unfit for the instrument may be placed upon it, and perhaps the sounding-board seriously damaged. Probably the difficulty of getting lightly constructed instruments to withstand the tension of such a number of strings was the cause of the construction of the heavy and rigid instruments previously noticed.

Proper strings having been provided for the Harp, all the Dital stops being released, and all the treble strings upon the nuts, the lowest string is to be tuned to E♭ French pitch, or D♯ on the Piano, and the remaining strings tuned in a series of fifths and octaves as shown on the following diagram.



SCALE or GAMUT of the DITAL-HARP.

THE CHROMATIC SCALE.

To shew the use and order of all the Ditals and Stopped Notes.



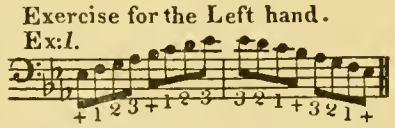
The bars include the notes which each string can be made to produce. The semibreve shows the note the string sounds in its natural state; the crotchets, the notes which can be produced from the strings when the Dital stops are used. A Dital can be fixed by first pressing against it the second joint of the first finger when bent, and then drawing it downwards; a slight upward movement will release it. The semitones are to be made on the treble strings, when there are no Dital stops, by pressing the strings just above the frets.

MANNER OF HOLDING AND PLAYING UPON THE DITAL-HARP

Place the instrument in the lap nearly perpendicular, but inclining a little to the left, so that the performer may just have a side view of the strings. The arms should be a little raised, in an easy semi-circular form; the left wrist alone should be allowed to touch the instrument, which rests against it, the left hand being free to pull the bass strings as shown in the illustration. The thumb and fingers of the right hand are to grasp the treble strings. Place the thumb, *which must always be held as upright as possible*, upon the E string, and the three first fingers upon the next strings. Strike with the thumb, then pull with the first finger, which falls, then with the second finger, cross the thumb to the B string, and immediately pull with the third finger, and place the three fingers in position. As a rule, the fingers are always on the strings; that is, before a movement is concluded, the thumb or fingers are preparing for what is to follow. Chords are generally played as arpeggios, *i.e.* the thumb and the three fingers grasp the strings, and by a sudden turn of the wrist the thumb strikes first, and then three fingers pull in succession.

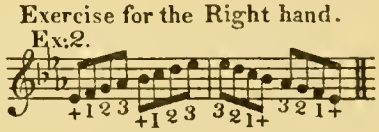
Exercise for the Left hand.
Ex:*1.*

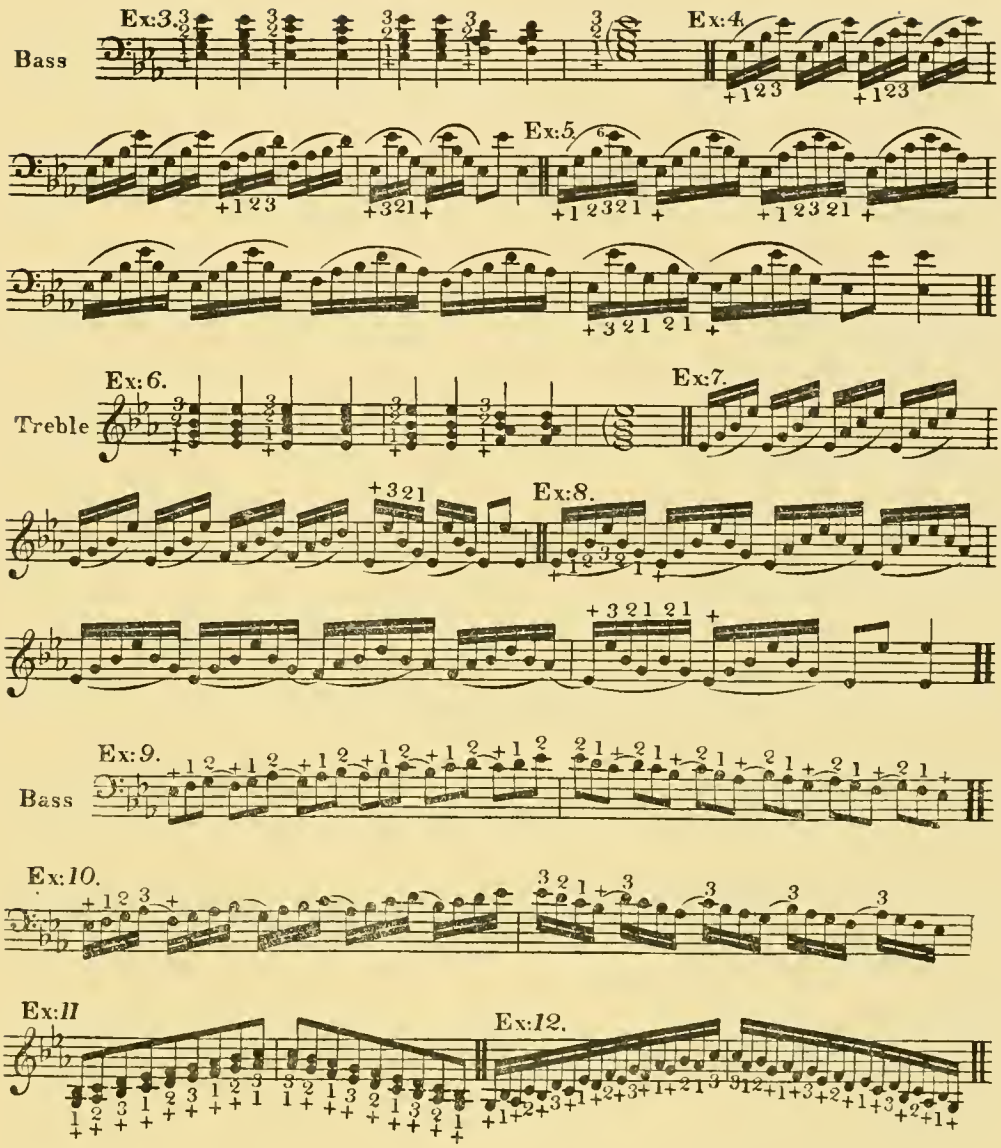
Bass



Exercise for the Right hand.
Ex:2.

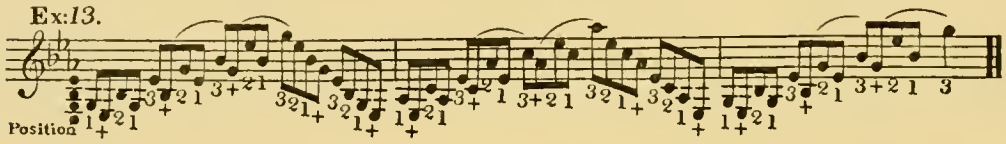
Treble

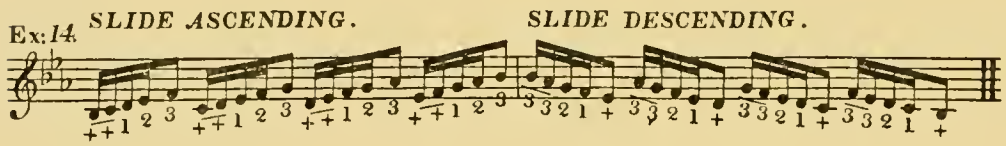




When playing Ex. 11, slide the thumb from the G to the A♭ string at the moment the B♭ string is pulled by the first finger; then slide the thumb from the A♭ string to the B♭ string, when the second finger pulls the C string, and immediately the first and second fingers cross the third, and are placed upon the strings above. Then slide the thumb from the B♭ string to the C string, when the third finger pulls the

D string. The third finger is then to be placed upon the string above the second finger. When descending, the fingers are not to slide.





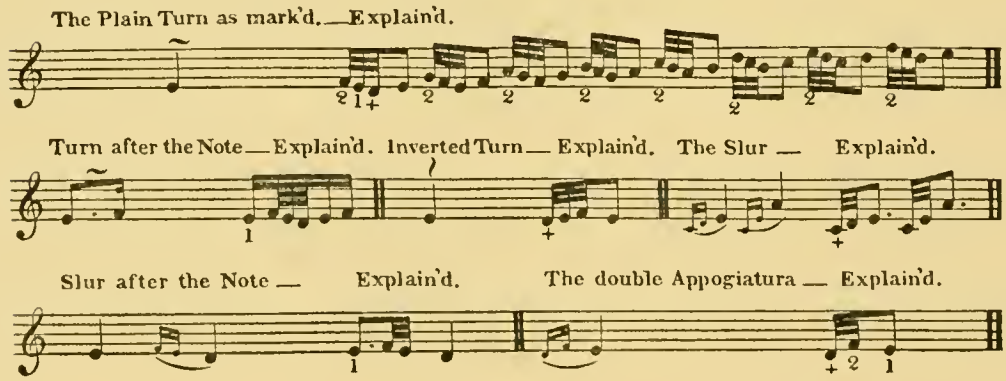
When playing Ex. 14, the thumb slides from B♭ to C, then strikes the C string, and the fingers pull the D, E, and F strings in succession. When descending, the third finger slides. A line above or below two notes indicates that the thumb or the third finger is to slide.

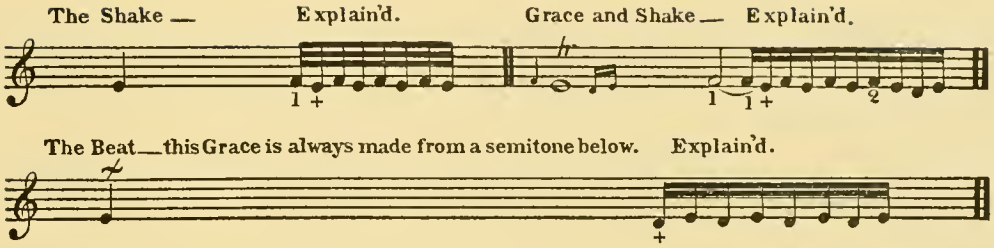
When playing six notes in succession, the thumb and the first finger are on the strings. The thumb strikes, then crosses to the string above the first finger, the first finger pulls the string, and the thumb and the three fingers strike and pull in succession.

To produce harmonic tones, press slightly the edge of the right hand, just below the little finger, as near to the centre of the string as possible. Then strike the string with the middle finger, and at the same instant remove the hand from the string.

When four succeeding notes fall upon the same line or space, they should be fingered by the thumb and the three fingers in succession.

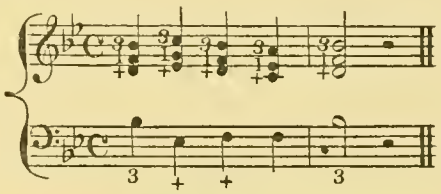
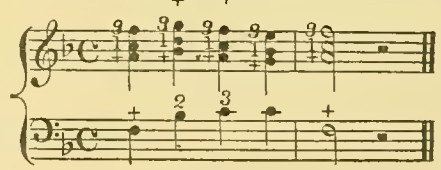
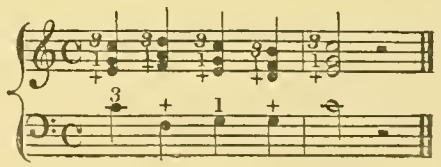
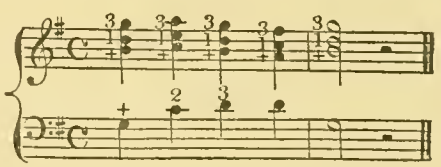
THE GRACES IN GENERAL USED ON THE HARP.

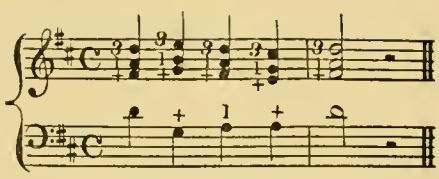
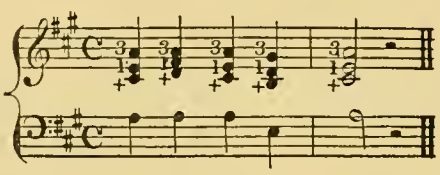
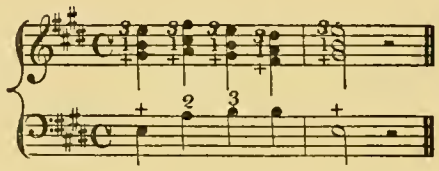

The Plain Turn as mark'd.—Explain'd.
Turn after the Note—Explain'd.
Inverted Turn—Explain'd.
The Slur — Explain'd.
Slur after the Note — Explain'd.
The double Appogiatura — Explain'd.



As it is impossible, in such a work as this, to give many exercises, a Harp Tutor (if possible with exercises in E♭) had better be procured,[1] and the fingering reversed. After a little practice, one or two interviews with a professional harpist will be of advantage, as, although unable to play the Dital-Harp, he could detect an incorrect method of playing in another.

So far all the exercises, etc., have been in the key of E♭, the original key. By attending to the directions hereafter given, the Dital-Harp can be played upon in seven additional major keys.

To change from E♭ to B♭ major, fix the Ditals for the A strings, and remove the A string in the treble from the nut to the fret. Cadence

To change from E♭ to F major, fix the Ditals for the A and E strings, and remove the A and E strings in the treble from the nuts to the frets. Cadence

To change from E♭ to C major, fix the Ditals for the A, E, and B strings, and remove the A, E, and B strings in the treble from the nuts to the frets. Cadence

To change from E♭ to G major, fix the Ditals for the A, E, B, and F strings, and remove the A, E, B, and F strings in the treble from the nuts to the frets. Cadence

[1] The First Six Weeks for the Harp, by N. C. Bochsa, is excellent, but requires to be transposed.

To change from E♭ to D major, fix the Ditals for the A, E, B, F, and C strings, and remove the A, E, B, and F strings in the treble from the nuts to the frets. Cadence

To change from E♭ to A major, fix the Ditals for the A, E, B, F, and G strings, and remove the A, E, B, and F strings in the treble from the nuts to the frets. Cadence

To change from E♭ to E♮ major, fix the Ditals for all the bass strings, and remove all the strings in the treble from the nuts to the frets. Cadence

The key of E♮ is scarcely used, as the music can be played in E♭.

After playing in any key, except E♭, all the Ditals that have been fixed should be released, and all the strings on the frets removed to the nuts.

The writer has not met with music in a minor key for this instrument, but presumably the Dital-Harp can be played in the same minor keys as the Single Action Harp.

Before concluding this chapter, the writer considers it desirable to notice the manner in which the Dital-Harp has been represented by artists.

THE INSTRUMENT AS REPRESENTED BY ARTISTS

Some years since a drawing entitled "The Harp-Lute" appeared in the Water-Colour Room of the Royal Academy. In this picture a lady is represented, presumably in the act of playing upon an instrument which is not a Harp-Lute, as the artist supposed, but is a Dital-Harp. The instrument is placed with the shortest strings nearest to the performer; in fact, in an incorrect and absurd position. Later on, another picture was exhibited at the Royal Academy, in which a lady is represented as singing and presumably accompanying herself upon a Dital-Harp. In this picture the longest strings are nearest to the supposed performer, and so far it is correct. But the

instrument, which is unsupported as it should be by the left wrist, is leaning back, and the fingers of the left hand, instead of grasping or pulling the bass strings as is usual, or pressing or releasing a Dital stop in the bass, or pressing a string to a fret in the treble, as they occasionally may be, are represented as wandering over or pulling portions of the strings high above the nuts, from which no notes can be produced. One would suppose that the first thing an artist, who wishes to introduce an instrument into a picture, should be acquainted with, is the correct manner in which the instrument to be represented should be held when played upon; but the producers of these pictures, who by their works have handed down to posterity representations of this once favourite instrument as being played upon, show that they are or were singularly ignorant of the matter.

MUSIC

In the following list, the music published for the British-Lute-Harp appears in Italics. These pieces and others were afterwards advertised as "Music already published for the Patent Dital-Harp":—

A New and Complete Directory.
Euterpe's Melange, containing a variety of favourite National Airs.

Divertimentos or Airs with Variations, with Introductory Preludes—

No. 1. *Air from Achille et Deidamie.*
No. 2. *A favourite Tema Pleyel.*
No. 3. "*O Dolce Concento.*"
No. 4. "*Ah! vous dirai-je.*"
No. 5. "*Ar hyd y nos.*"
No. 6. "*Ye Banks and Braes.*"

Duets for the Dital-Harp, and Pianoforte, with Flute Accompaniment—

No. 1. "*È Amore un Ladroncello.*"
No. 2. "*Non più Andrai.*"
No. 3. "La mia Dorabella."
No. 4. "Notte e Giorno, and Batti, batti."

Six Canzonets for the Voice, with an Accompaniment for the Dital-Harp or Pianoforte.

Melodia Sacra, or a choice Collection of the most favourite Hymns.

Favourite Airs and Waltzes, etc. Set 1.

Six Venetian Canzonets, with an Accompaniment for the Dital-Harp or Pianoforte.

Favourite Airs and Waltzes, etc. Set 2.

Preludes and Cadences in various keys. By Richard Light.

Single Songs with an Accompaniment :—

"*Sei bella, sei buona,*" *Canzonetta Napoletana.*

I saw thee weep. Canzonet. Poetry by Lord Byron. Music by R. Light.

Kate Kearney. Canzonet.

Amante Irresoluto. Canzonetta Pastorale. Music by R. Light.

O Nanny, wilt thou gang with me?

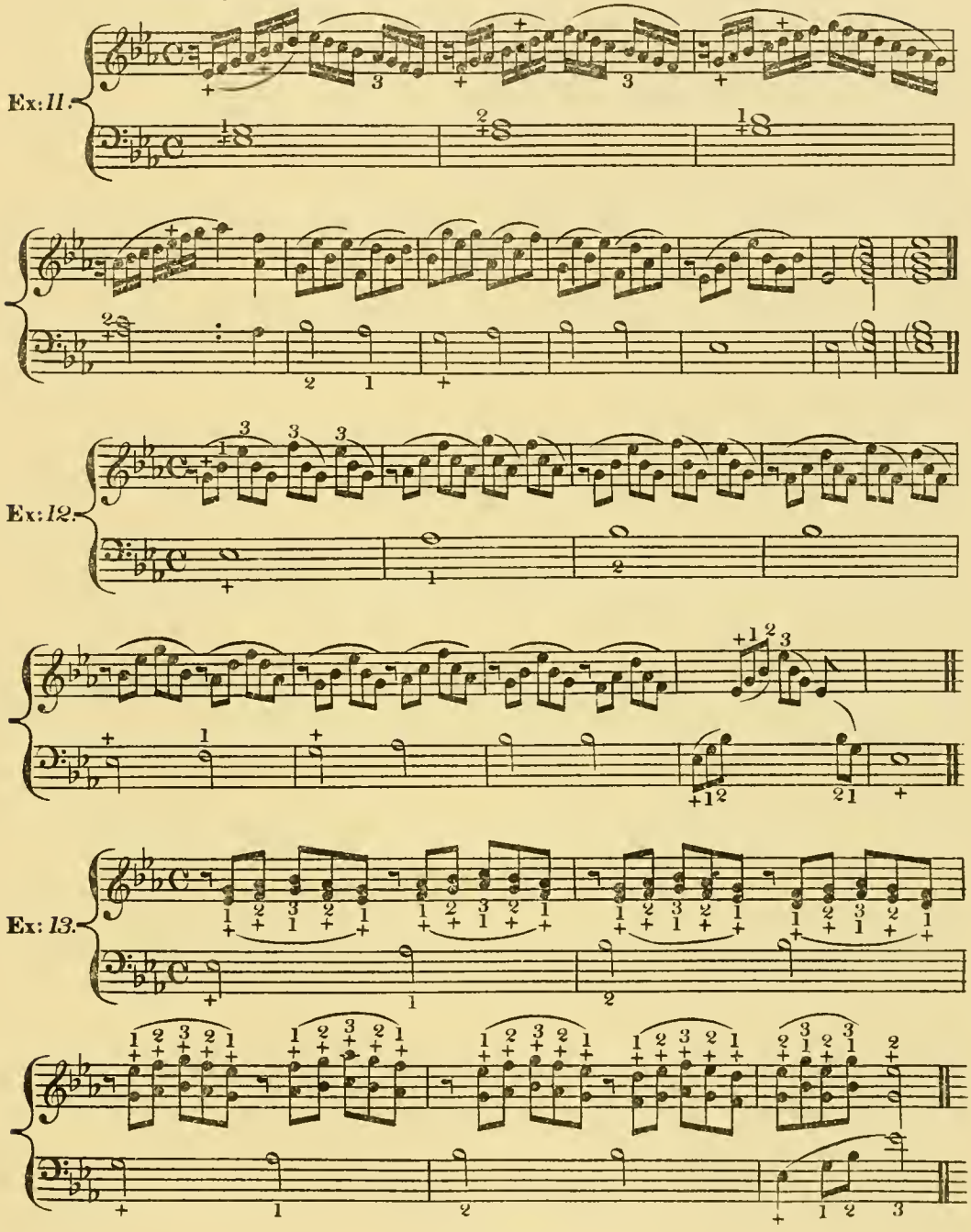
The Fairy Bower. Canzonet. Music by R. Light.

C'est toujours Toi.

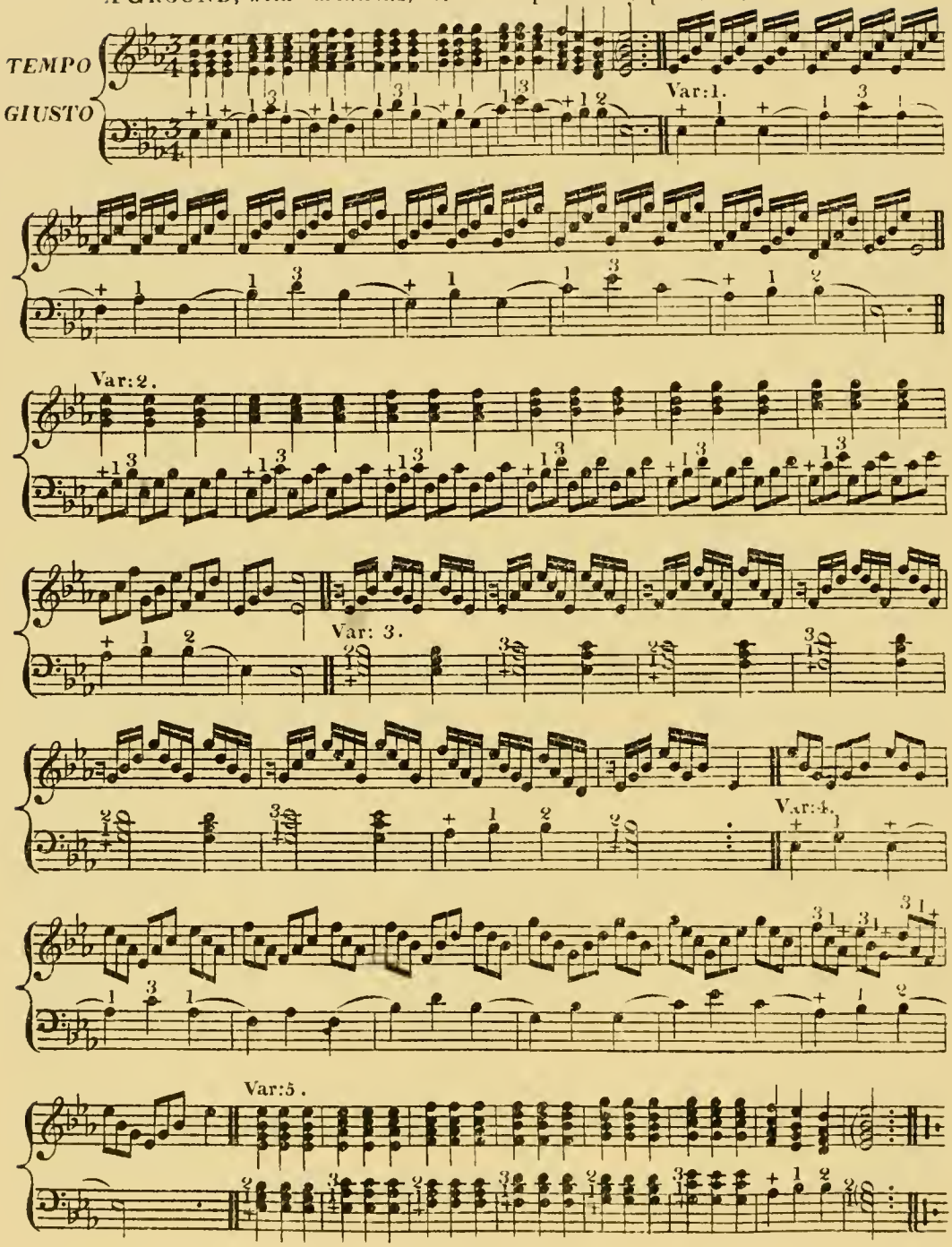
Far in the West. By R. Light.

To thy Spirit I Bow. By R. Light.

In both the 1st and 2nd editions of the Directory there are easy pieces in the eight keys, and in the second edition a few vocal pieces, with accompaniments, and two Duets for the Dital-Harp and Pianoforte. Richard Light also arranged a number of Airs, such as—The Blue Bells of Scotland, The Clifton Waltz, Minuette from Don Giovanni, and a Welsh Rondo for the Dital-Harp and Pianoforte. No doubt much additional music was written or arranged for the Dital-Harp, but with the exception of No. 3 of Divertimentos, etc., and a fragment of Favourite Airs and Waltzes, etc., No. 1, both reproduced, the writer has not met with any advanced music for the instrument.

EXERCISES for BOTH HANDS, to FACILITATE the FINGERING.

BY EDWARD LIGHT.

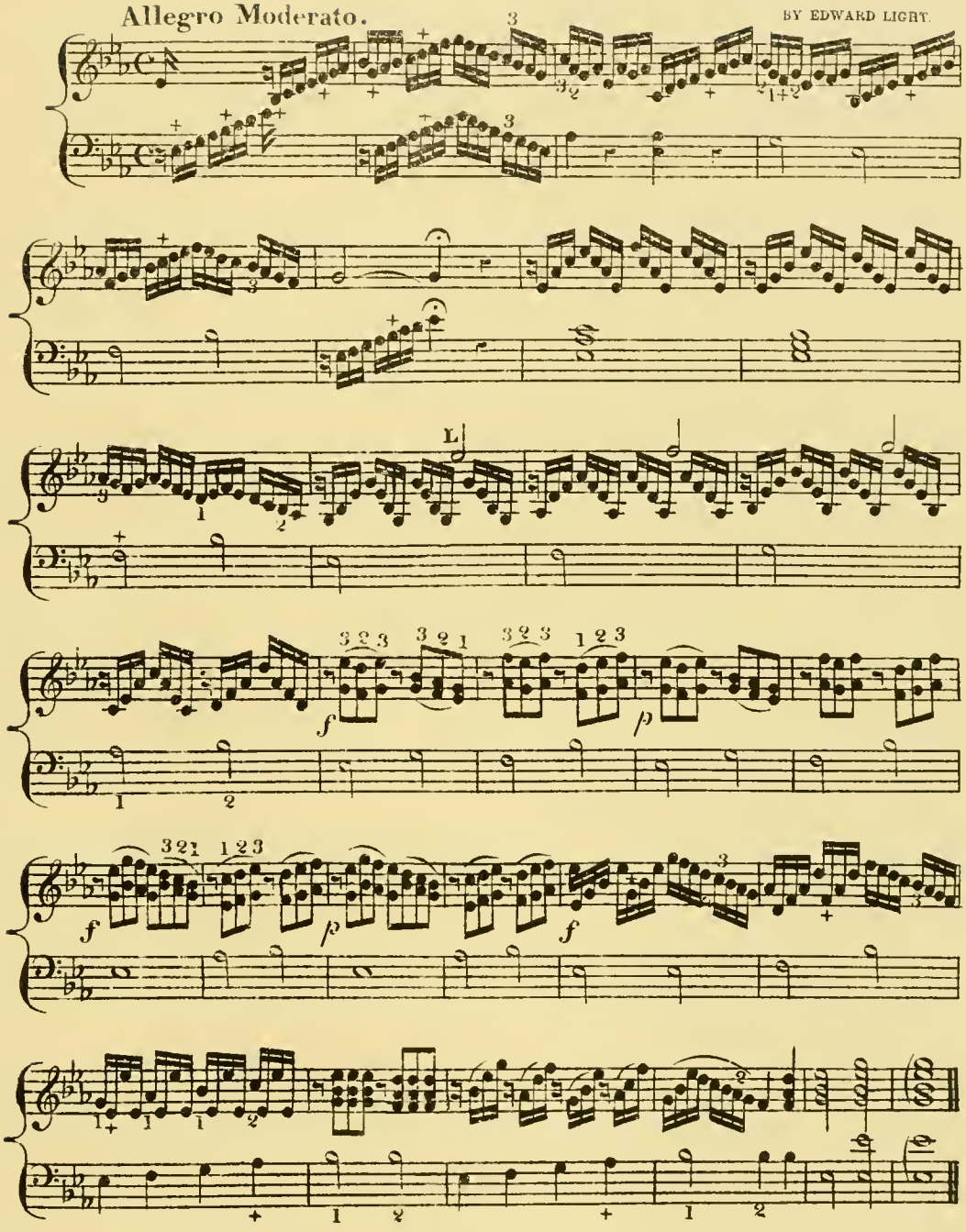
A GROUND, with Variations, or the Pupil's daily practise.

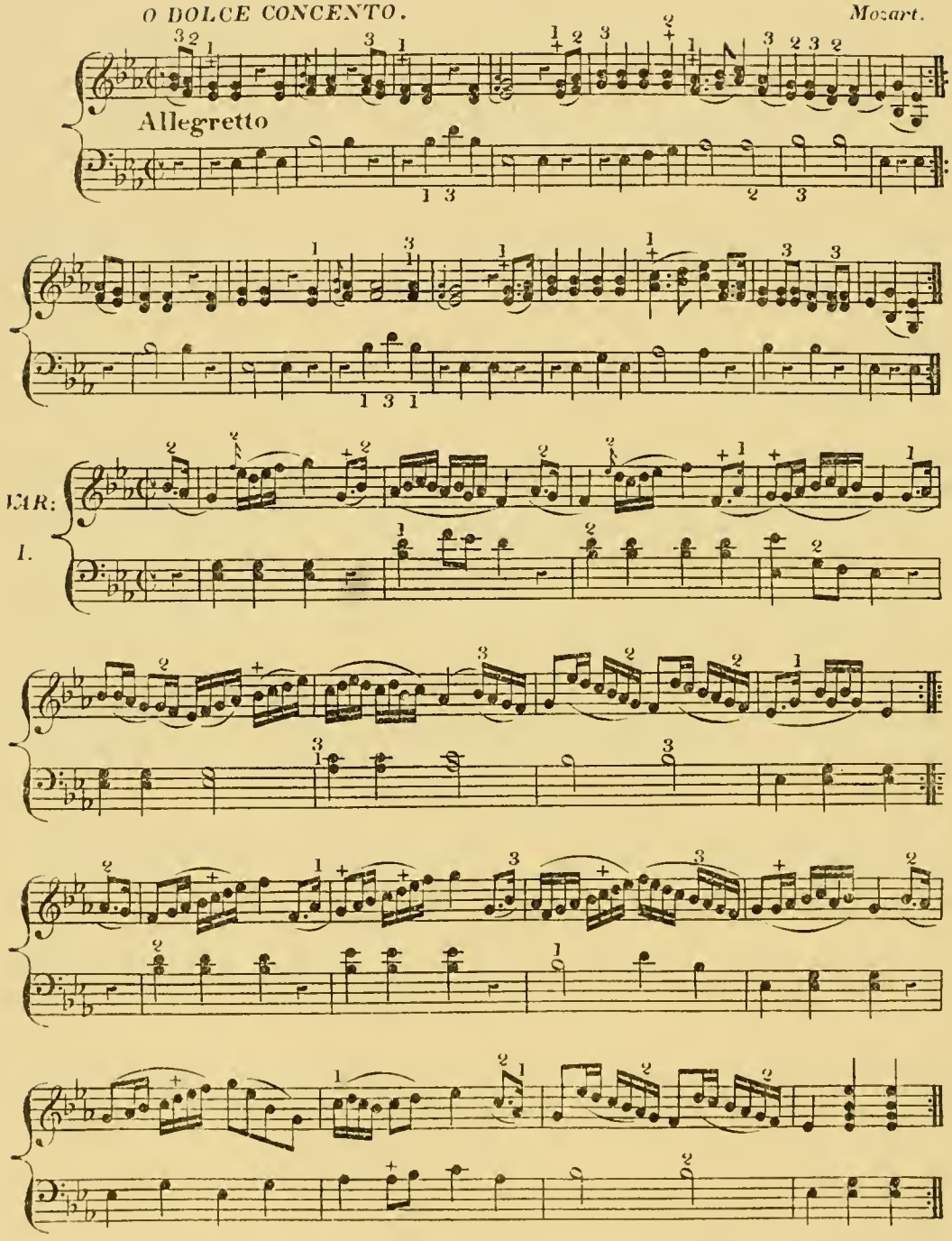


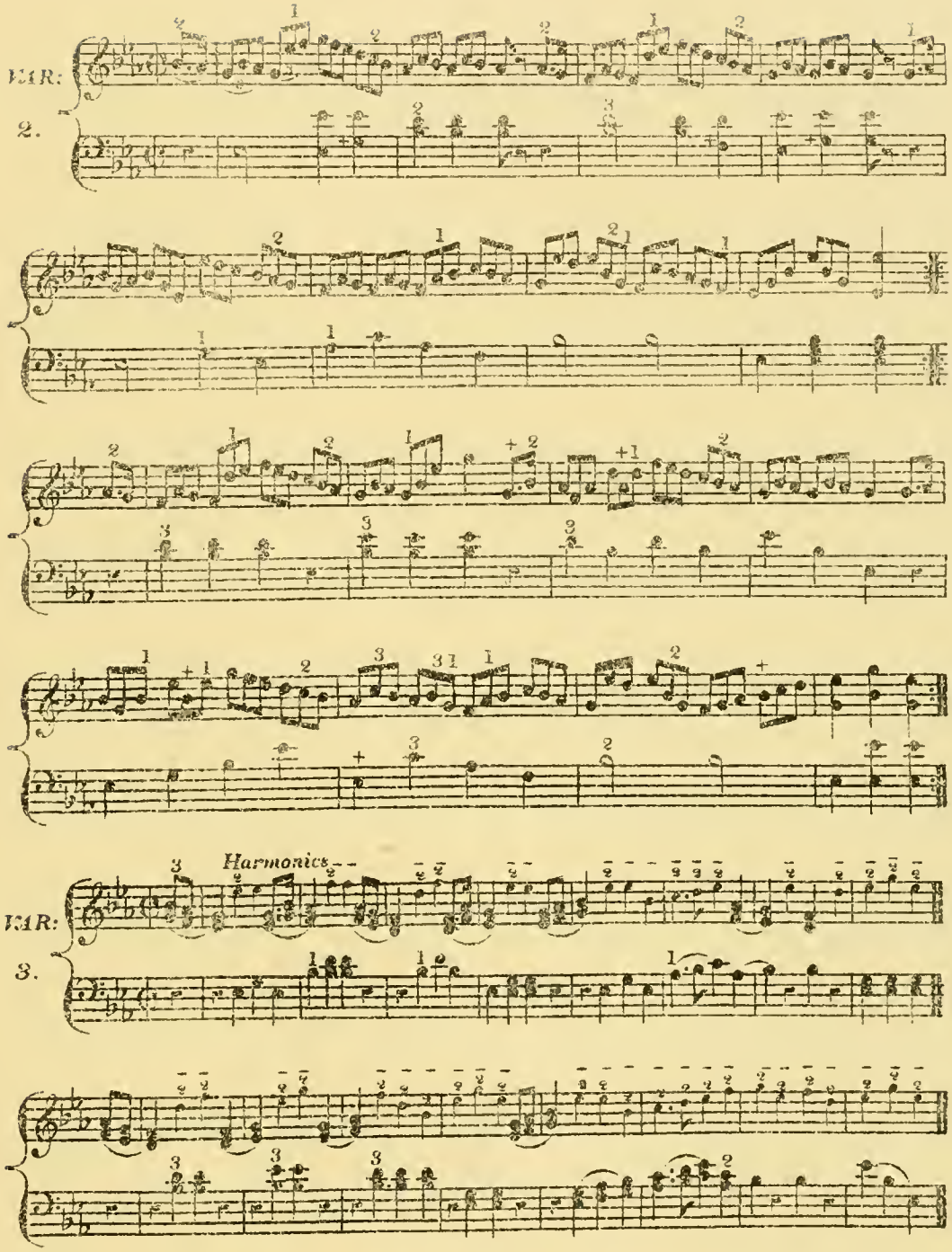
BY EDWARD LIGHT.

CAPRICIO

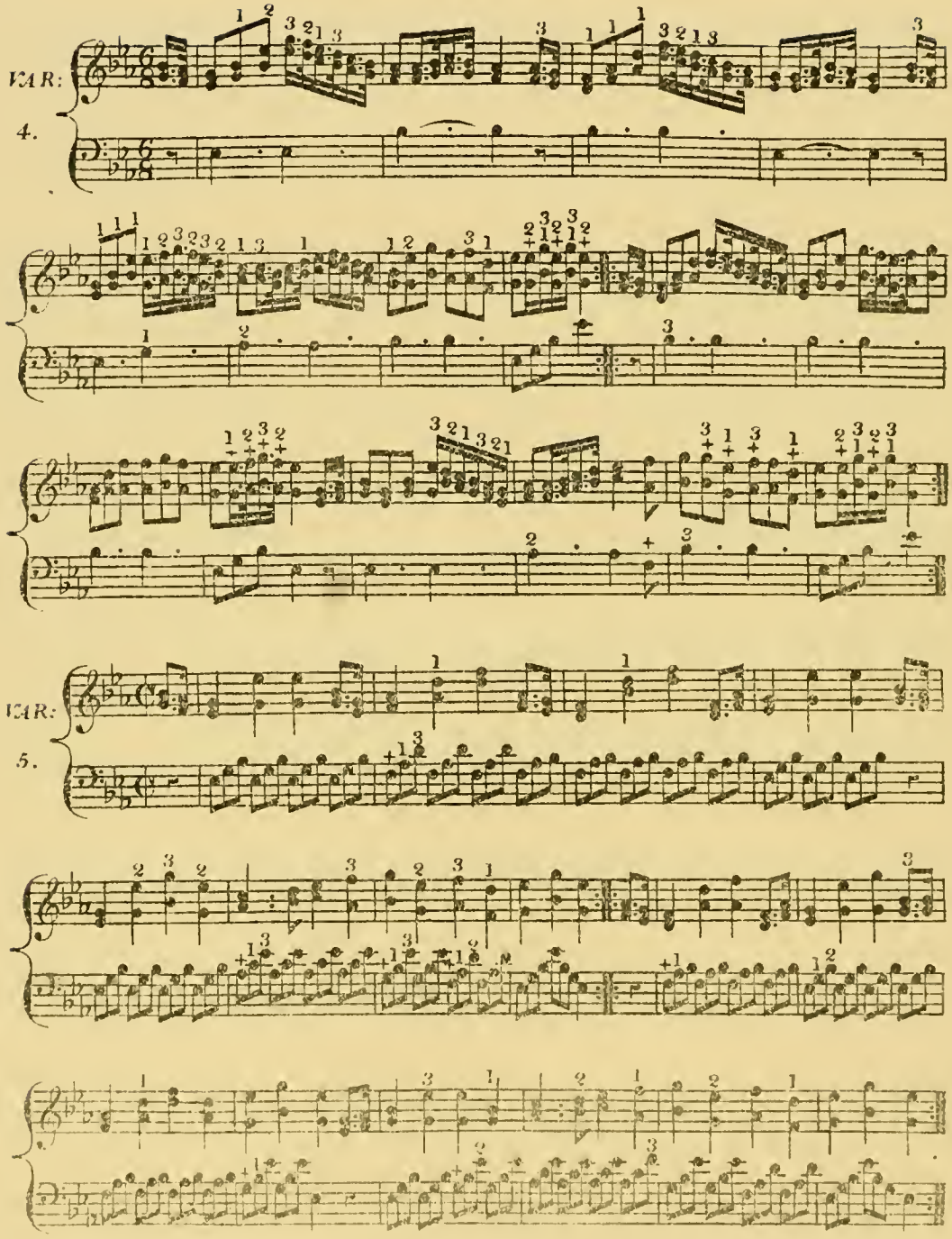
Allegro Moderato. BY EDWARD LIGHT.

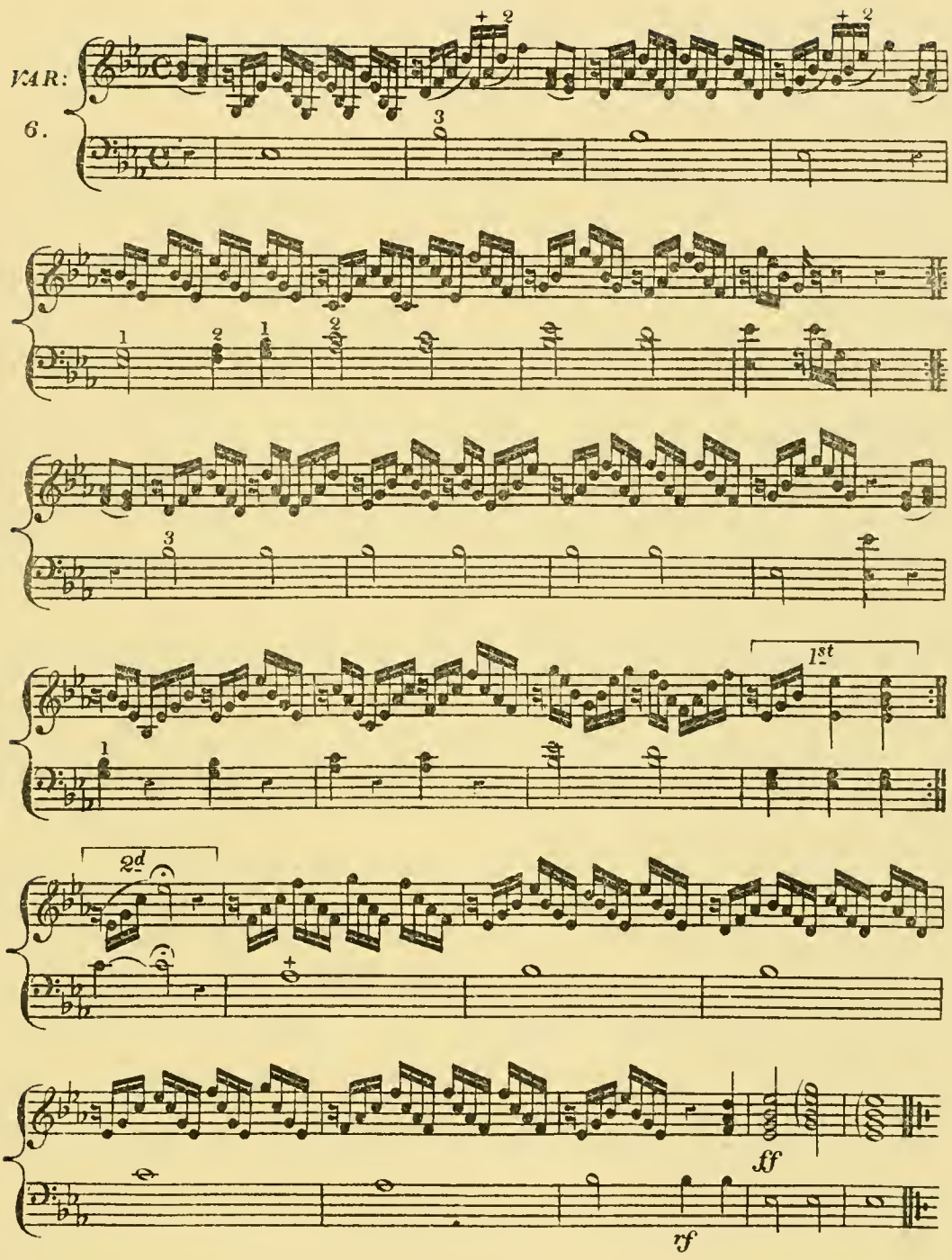



O DOLCE CONCENTO.
Mozart.
Allegretto
VAR:
I.



Divertimentos N° 3. ARRANGED BY EDWARD LIGHT.

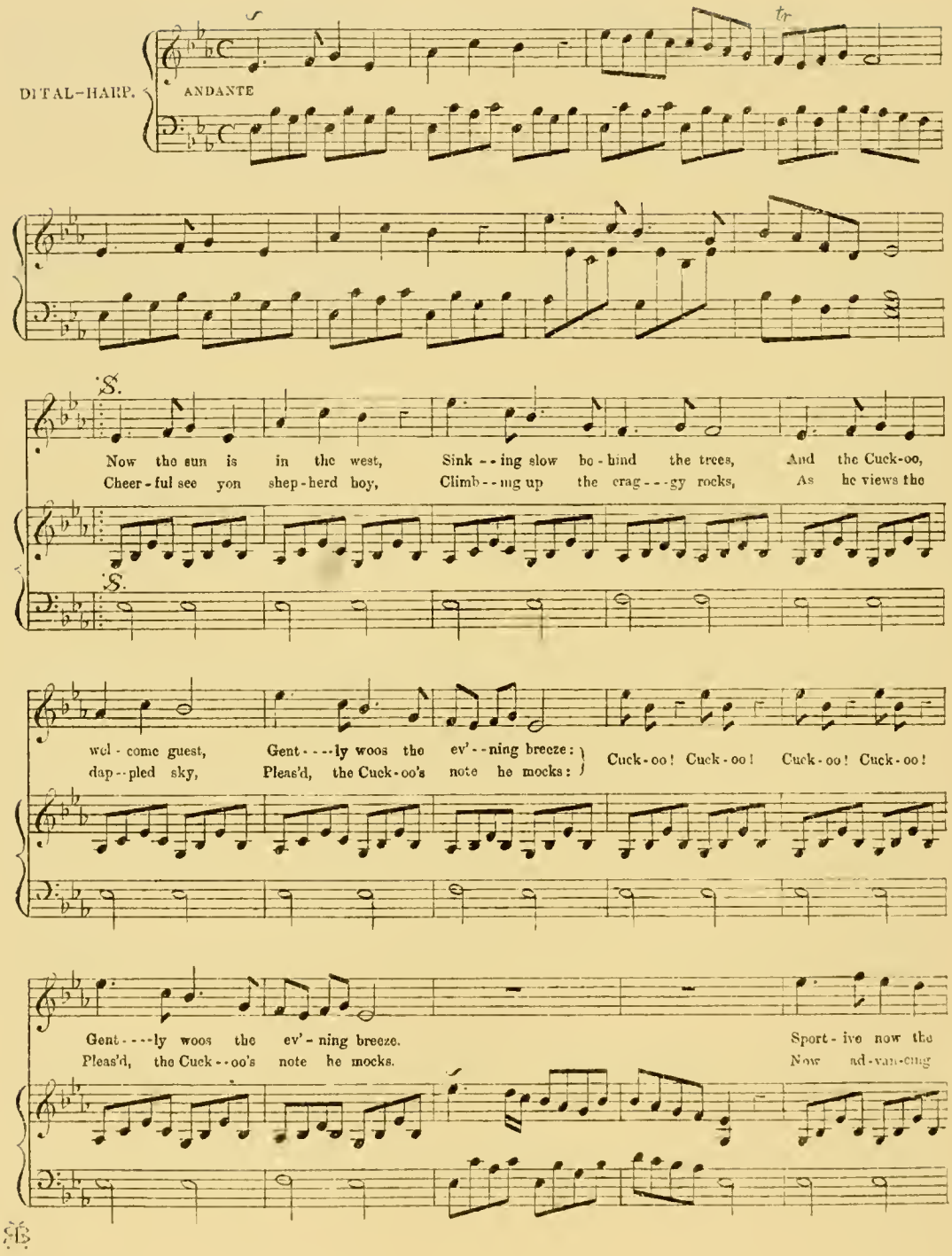

VAR:
4.
VAR:
5.

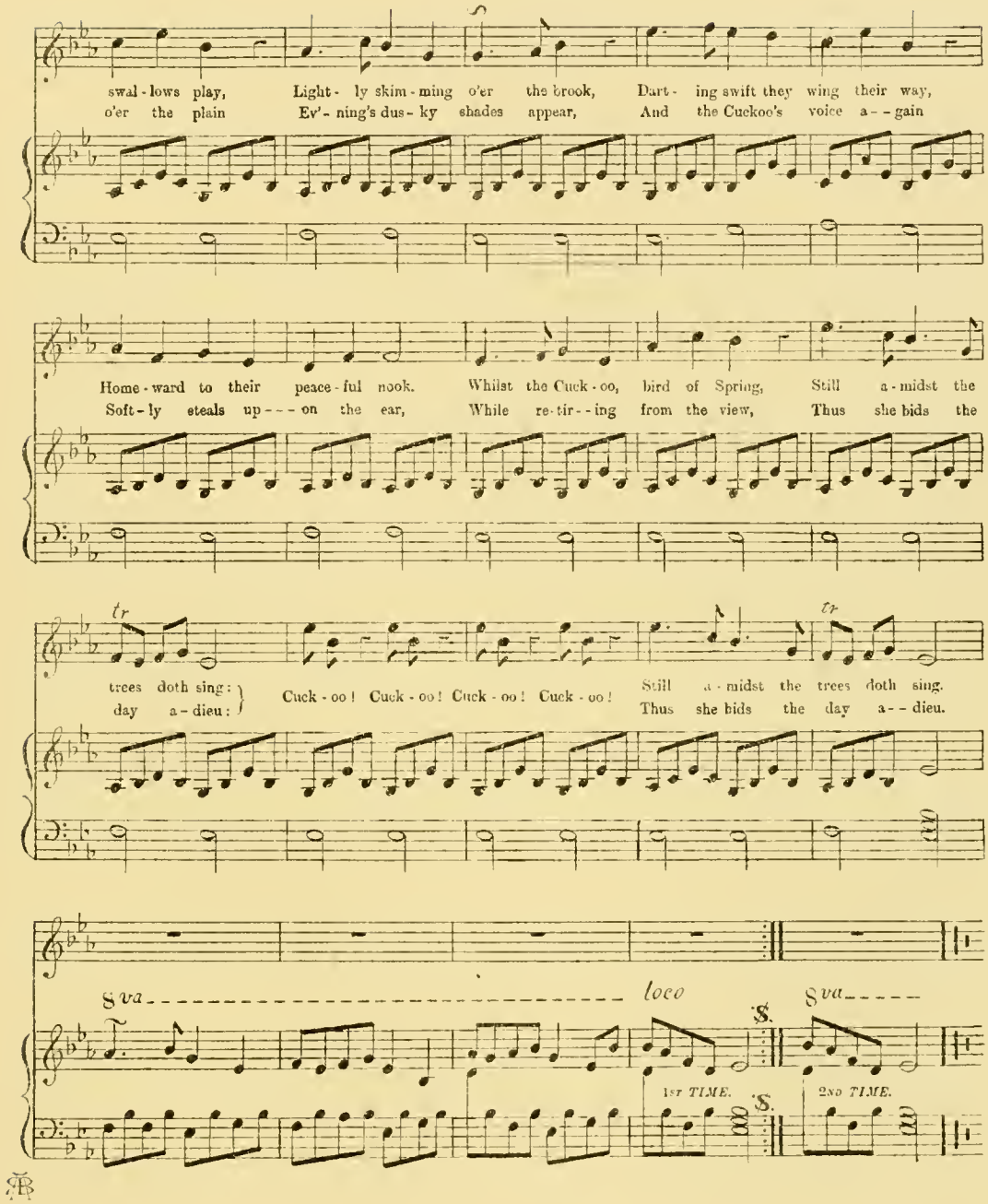


Divertimentos N° 3. ARRANGED BY EDWARD LIGHT.

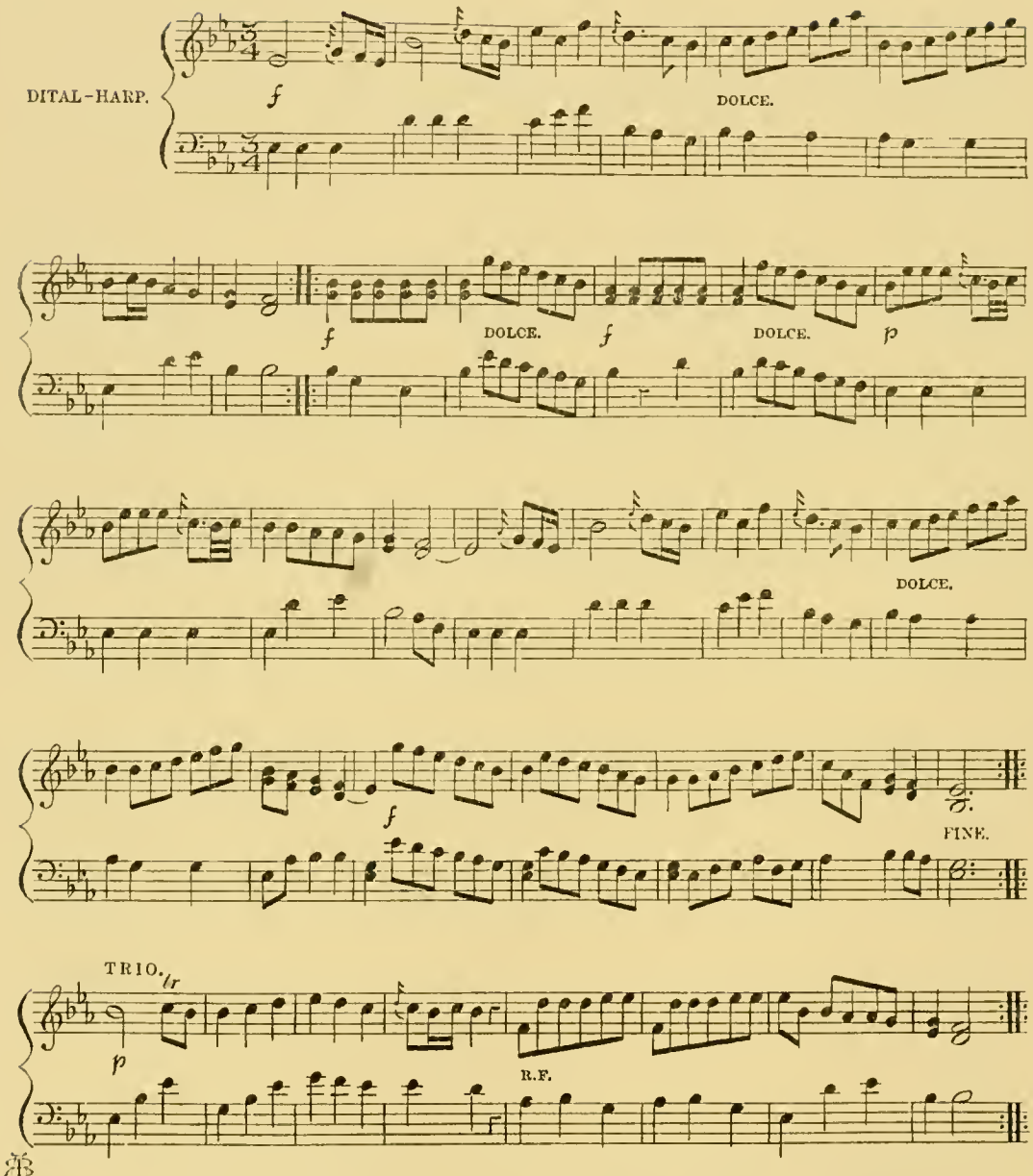
THE CUCKOO.

WORDS AND MUSIC BY MISS MARGARET CASSON.

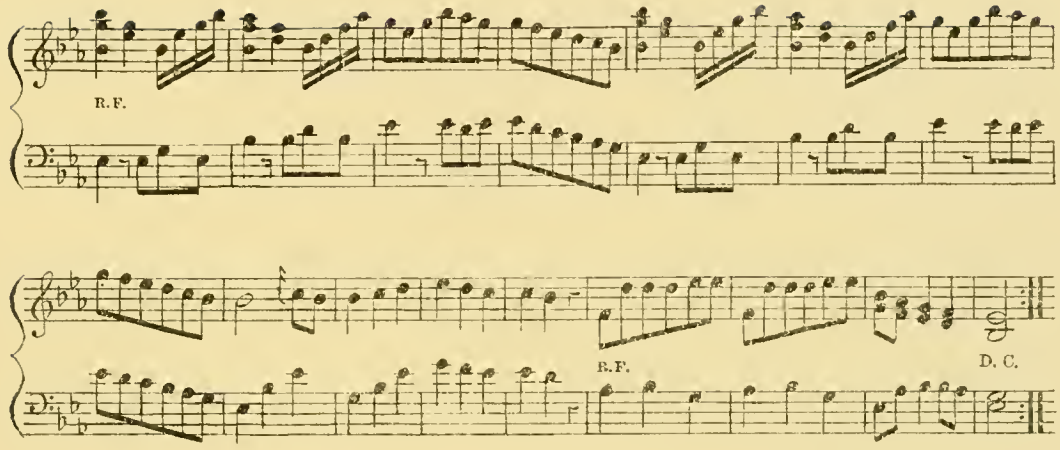

DITAL-HARP.
ANDANTE
tr
S.
Now the sun is in the west, Sink - - ing slow be - hind the trees, And the Cuck-oo,
Cheer - ful see yon shep - herd boy, Climb - - ing up the crag - - - gy rocks, As he views the
S.
wel - come guest, Gent - - - - ly woos the ev' - - ning breeze:
dap - - pled sky, Pleas'd, the Cuck - oo's note he mocks:
Cuck - oo! Cuck - oo! Cuck - oo! Cuck - oo!
Gent - - - - ly woos the ev' - ning breeze.
Pleas'd, the Cuck - - oo's note he mocks.
Sport - ive now the
Now ad - van - cing

THE CUCKOO.

swal - lows play, Light - ly skim - ming o'er the brook, Dart - ing swift they wing their way,
o'er the plain Ev' - ning's dus - ky shades appear, And the Cuckoo's voice a - - gain
Home - ward to their peace - ful nook. Whilst the Cuck - oo, bird of Spring, Still a - midst the
Soft - ly steals up - - - on the ear, While re - tir - - ing from the view, Thus she bids the
trees doth sing:
day a - dieu:
Cuck - oo! Cuck - oo! Cuck - oo! Cuck - oo!
Still a - midst the trees doth sing.
Thus she bids the day a - - dieu.
8va
loco
8va
1st TIME.
2ND TIME.

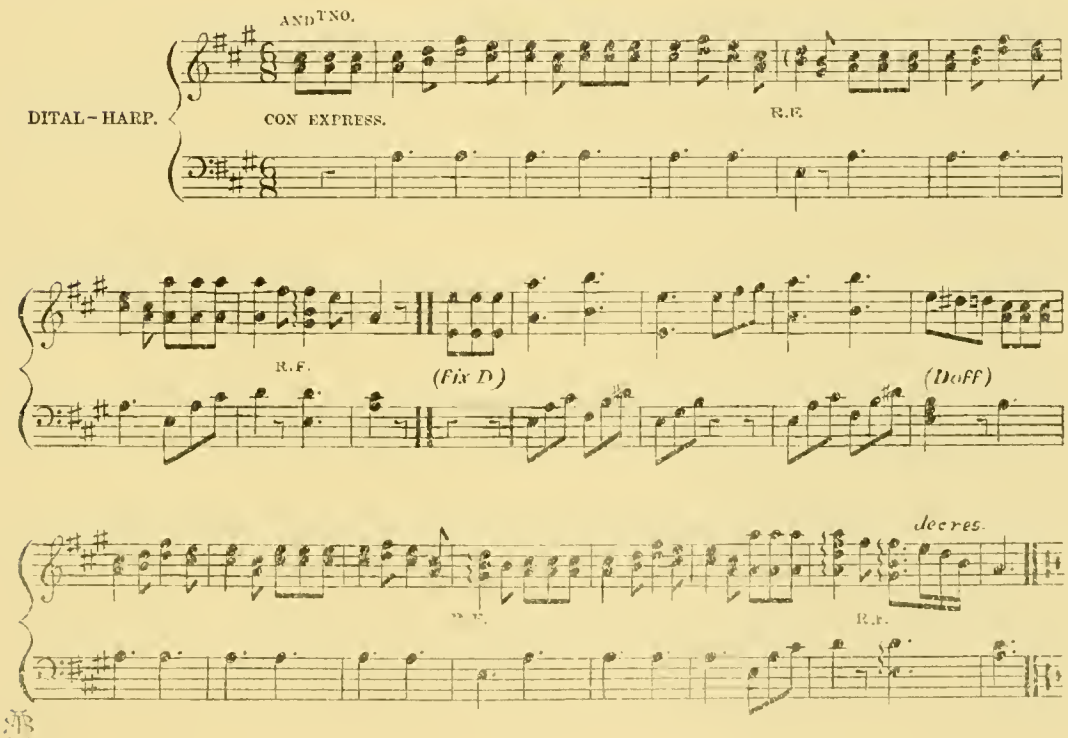
MISS WADE'S MINUET.[1]

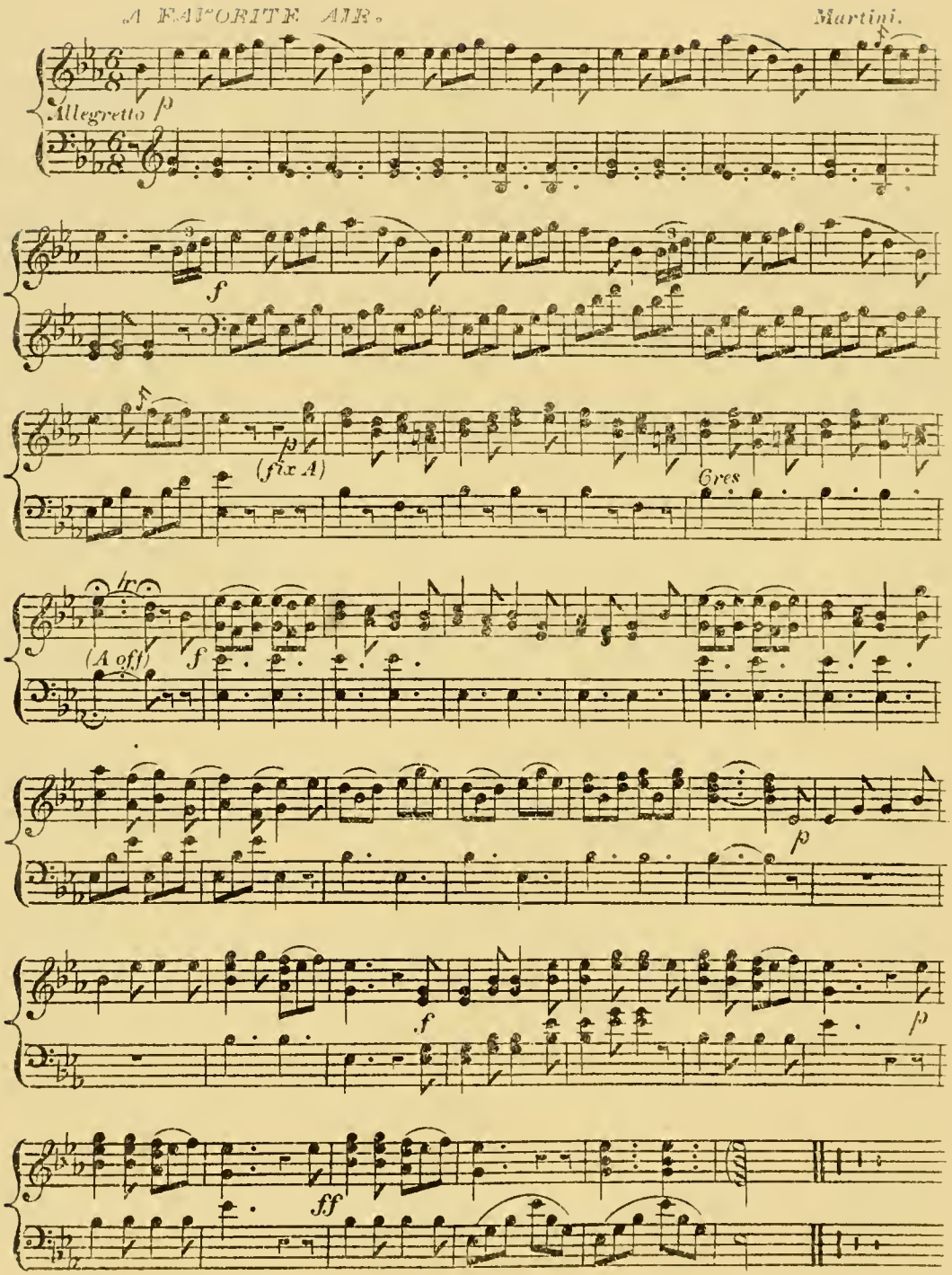


[1] This minuet was composed by Signor Edelmans, and is the concluding movement of his Sonata 1 Op. 7. The minuet alone will be found in Budd's Divertimentos for the Harp, Op. 2, p. 16, but without the composer's name Later on it was published as a Trio for stringed instruments, as Miss Wade's Minuet, but without the composer's name.

MISS WADE'S MINUET.

BEAUTIFUL ARE THE FIELDS.

SIR HENRY BISHOP.




A FAVORITE AIR.
Martini.
Allegretto p
f
p
(fix A)
Cres
(A off)
f
p
f
p
ff

BOSTON PUBLIC LIBRARY

HARP-VENTURA

ACTION BY PRESSURE

LEVER ACTION

THE HARP-VENTURA

THE reader may recollect how Light, when endeavouring to produce a Chromatic Harp-Lute, invented a totally different instrument. Where Light failed, a more ingenious mechanist almost succeeded.

Angelo Benedetto Ventura,[1] Professor of the Harp-Lute, Spanish Guitar, Lyre, Apollo Lyre, and of the Harp-Ventura (who had formerly been instructor to the Princess Charlotte of Wales), now came to the front, and on the 21st February 1828 obtained a patent for certain improvements on the Harp-Lute. As the statement in the specification is brief, the writer thinks it advisable to reprint it *in extenso*, so that the reader may see how difficult it is to understand from Ventura's diagrams and descriptions the manner in which the keys or stops become fixed when the mechanism is worked by what he calls the lever action :—

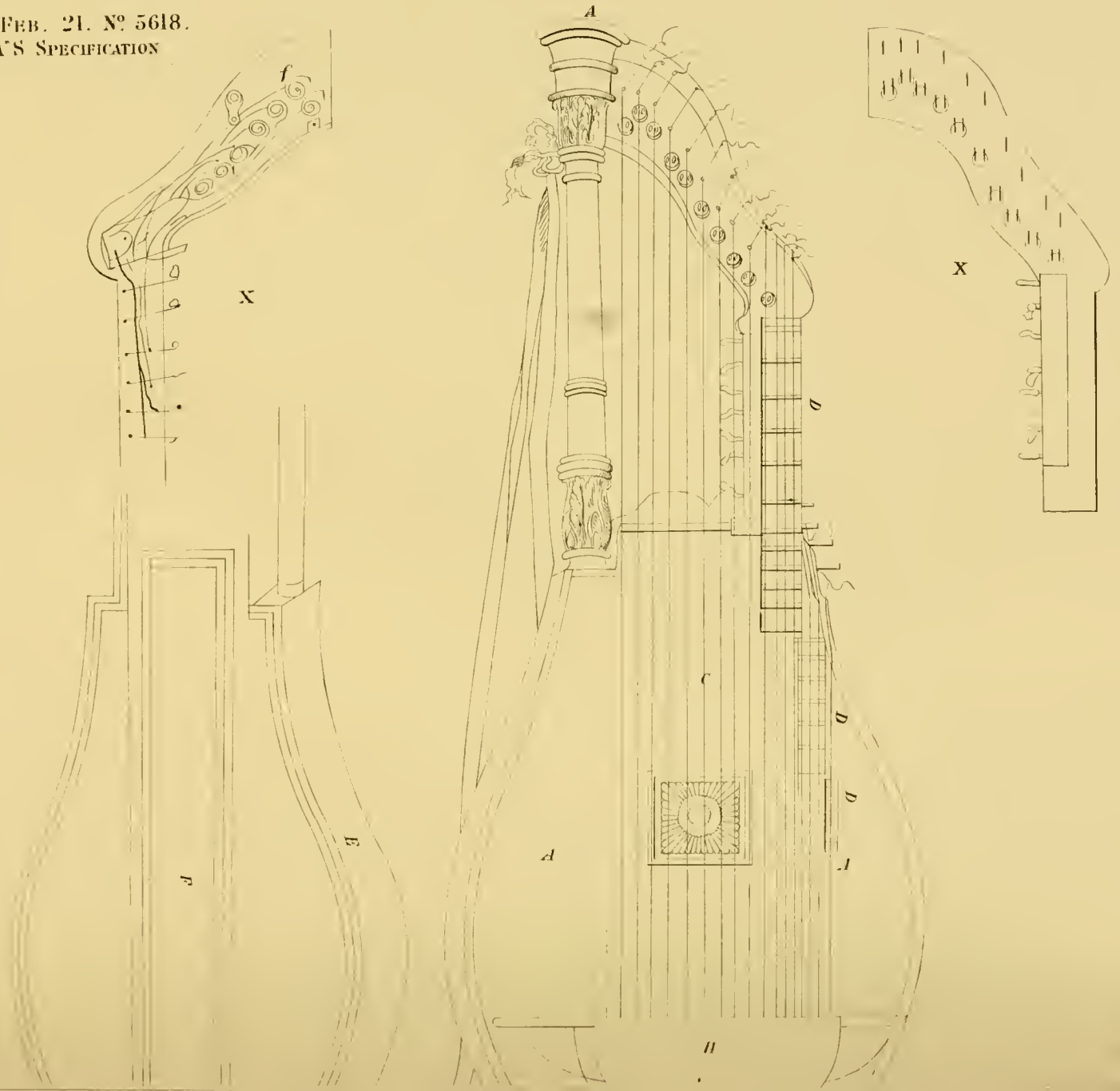
"The first is my improvement on the Harp-Lute, now called by me the Harp-Ventura, and is represented by a complete drawing of the instrument marked with the letters A, standing upright on a flat bottom by itself, the front outwards, without any pedestal, and has a small box underneath which opens by a spring for the convenience of carrying a small quantity of strings and the like at the top, for the purpose of holding the tuning key. The body of this instrument is a different shape to any yet ever invented, and will be further described hereafter. This instrument consists of seventeen strings marked C

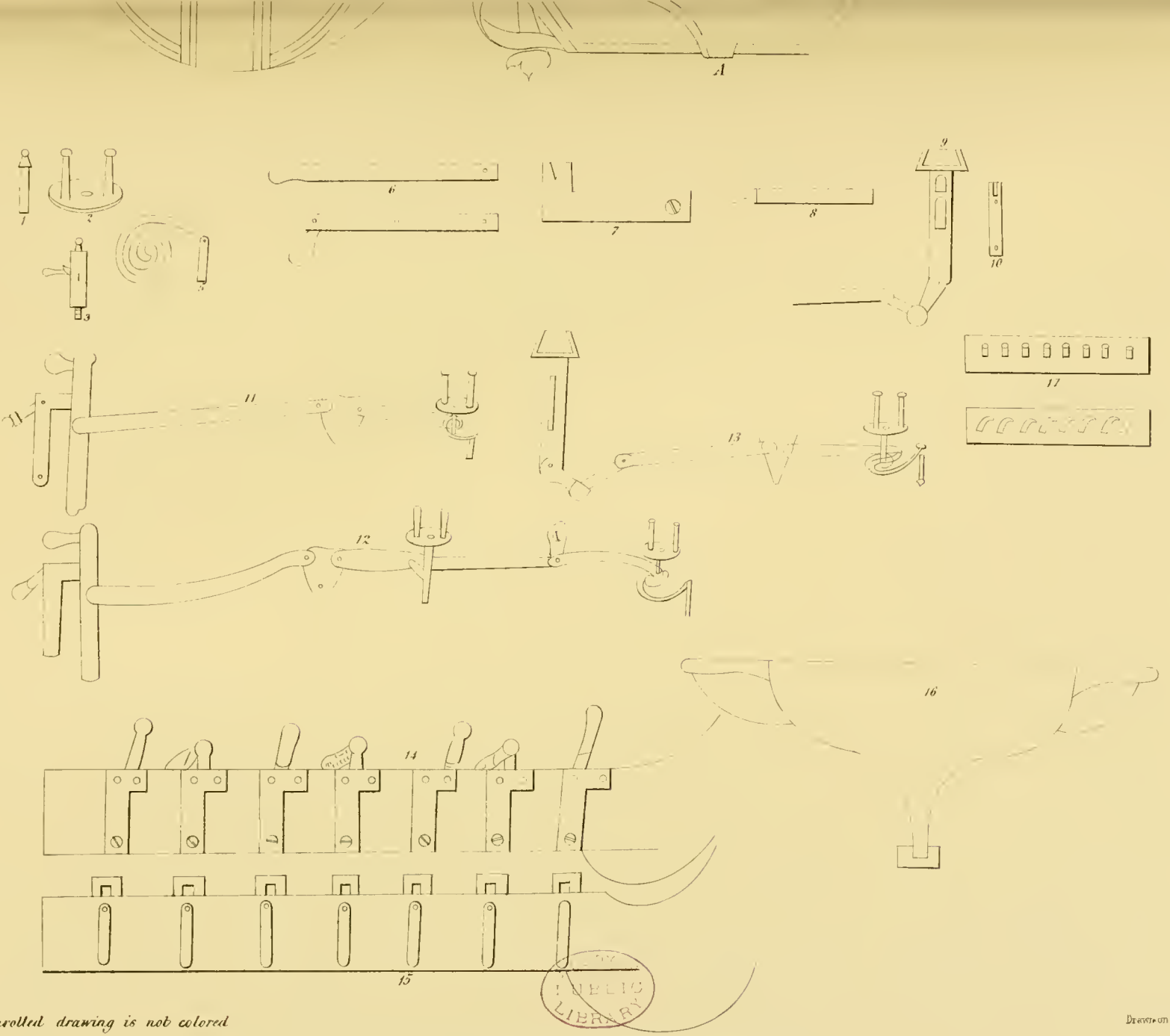
[1] He resided at 2 Little Titchfield Street, Portland Street, in 1815. We hear of him at 48 Cirencester Place, Portland Place, in 1828, and later on at 43 Great Mary-le-bone Street, Portland Place. It may not be out of place here to state that Ventura invented an instrument called by him the Imperyal Lyre. A specimen appears to have been recently sold by Messrs. Puttick and Simpson, and is described by a correspondent as "smaller than the Lyre-Guitar" (an error for "Apollo-Lyre"), and as having twelve strings. Besides an Imperial Harp-Lute, Ventura also invented and patented an improved Guitar which he called the Ventura Guitar. This instrument has seven strings, a hollow finger-board with mechanism, and some special mechanism attached to the seventh string. The instrument is illustrated and described in the specification which forms part of that of 21st February 1828 for the Harp-Ventura. He wrote principally for the Guitar, but he also wrote for the Harp-Lute, Imperial Lyre, etc.

(two more may be added to the bass); some of these strings are made of catgut, some of catgut and silk covered with wire, my invention, and some of silk covered with wire, seven of which strings are played upon three different finger-boards (marked with the letters D), with frets or bars on them; the rest of the strings are fixed to the top of the neck of the instrument to part of a machine, after the manner of the grand Pedal-Harp, each string passing between a fork for the purpose of altering the notes from their original tone to the flat, sharp, or natural, performed by the other part of the machine fixed near the finger-board in the neck of the instrument called a pollice, and which will be more particularly described hereafter. The great improvement of this instrument is, that it has all the properties of the grand Pedal-Harp, as well as that of the instrument the Harp-Lute, and which is produced by the construction of the body, and the machinery fixed to the top and neck of the instrument now about to be described. The machine affixed to the neck and top of the instrument (see Drawing marked X, X) is made part of brass or other metal, part steel, and part watch-spring, and is as follows:—

"The Figure 1 in the Drawing is a representation of the stud to support the strings intended for the bass; 2, the fork between which the strings pass to alter the note from its original tone to flat, sharp, or natural; 3, the arber to screw into the fork; 4, the spring to attach to the arber, and fixed to a small pillar to make the fork act; 5 is the small pillar, with a cavity to admit the spring, which is fastened with a small pin; 6 is a representation of two of the pollice levers, one with a straight end, and one bent; 7, the lever spring to catch the lever to make the fork act, which is performed by a pull with the thumb; 8, the trigger to attach to the lever spring, which makes the fork act instantaneous, it being connected with the conductors hereafter described; 9 is a representation of a pollice performed by pressure; 11 is a representation of the before-mentioned sections 2, 3, 4, 5, 6, 7, and 8, complete with the conductors and cranks, as in the machine, it being a single action acting only on one of the forks; 12, the like representation, with the conductors and cranks acting on two of the forks, which may be increased to three or more; 13 is the like by pressure and crank; 14, a representation of the seven pollices complete by lever;

A. D. 1828. Feb. 21. № 5618.
VENTURA'S Specification





The enrolled drawing is not colored

Drawn on Stone by Maltby & Sons

LONDON. Printed by GEORGE EDWARD EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty. 1857.

15, the like by pressure. B represents a ponte volante, or shifting bridge, fixed at the bottom of the body of the instrument, and under which is a small machine to touch the springs fixed to the string bridge, which make the imitation of the bassoon;[1] 16, a representation of the ponte volante off the instrument; 17, the machine to imitate the bassoon. E represents the side of the instrument, which is from the front to the back of a slanting position, thereby making the back near one-third less in size than the front. F represents the back of the instrument, being flat on each side with the middle round to improve the tone."

The writer has carefully examined an early Harp-Ventura, the mechanism of which is worked by pressure, and it will perhaps simplify matters to ignore the specification and describe the instrument and mechanism, both of which are shown by the plate. The Harp-Ventura resembles in appearance the Harp-Lute, but is larger[2] and has little of the graceful form of that instrument. It is, however, a most ingenious and almost perfect instrument; that is, almost as perfect as a Single Action Harp. It has three finger-boards, and originally had ten bass strings, afterwards increased to twelve, and with the latter number has the unusual compass of four octaves. The instrument has a piece of silk and wire protruding from a hole at the left side of the lower end to which the ribbon is to be attached, the other end of which is fastened to the lower portion of the capital which surmounts the pillar, the instrument being held slantingly across the chest.[3] Along the inner side of the neck are seven stops or keys, each one of which when pressed home shortens one or two of the strings; that is, when there are two of the same in the bass both strings are shortened at the same time by the action of one stop or key. Thus, what the feet accomplish on the Pedal-Harp is here effected in the bass by the thumb of the left hand. A movable rest covers the lower

[1] On none of the instruments examined was there a machine to "make the imitation of the bassoon."

[2] The following are the dimensions of the specimen illustrated, which has ten bass strings: —Extreme length, 33 inches; width of sounding board, 14¾ inches; depth of body at lower end, 4½ inches; depth of body at the centre, 5 inches. The length of the strings will be hereafter given. The dimensions of the specimen in the South Kensington Museum, with lever action and twelve open strings are:—Extreme length, 2 feet 9 inches; width, 13¼ inches.

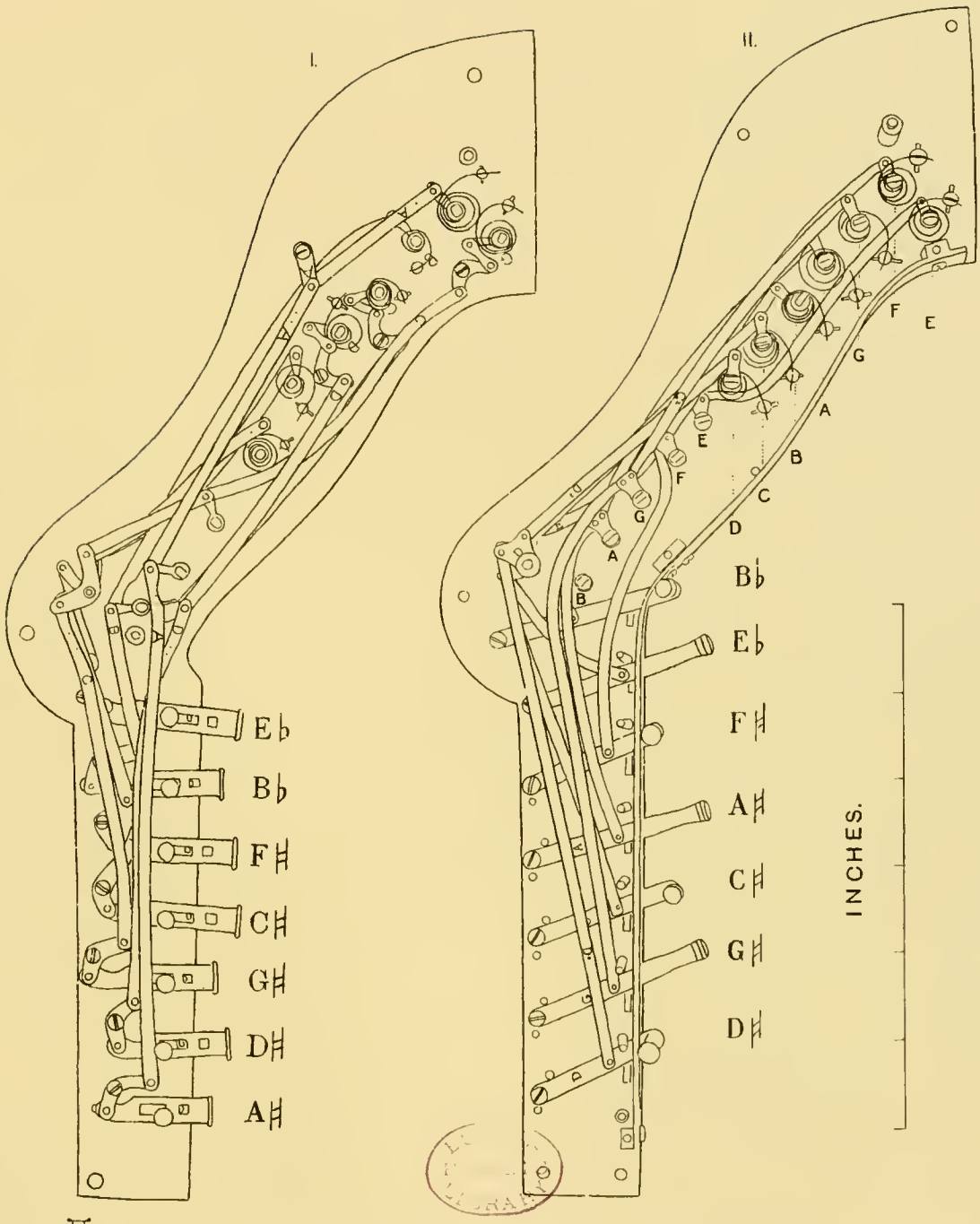
[3] At the lower end of the instrument there is a box for strings, and at the upper end of the body a small box in which the tuning key is kept.

portion of the strings; on this the hand is placed when the instrument is being played upon.

The mechanism which moves the fork action, and so shortens each of the bass strings, as may be seen by the plate, is somewhat similar to that in use on the Single Action Harp, but reversed, small watch-springs being attached to the "arbers" which move each of the seven lowest forks in the bass; each spring, as soon as the stop or key is released, draws one or two forks back, and so releases the strings. This mechanism in a measure resembles that of the Single Action Harp, but the tringles of that harp are placed side by side, whereas in the small head of the Harp-Ventura, there not being sufficient depth to allow of such an arrangement, Ventura scattered and crossed the tringles, and by the use of double and single cranks when necessary produced a mechanism with comparatively little depth, which, although roughly made, answered the purpose he had in view.

If the reader turns to the illustration and follows the A♯ stop from the crank by which it has drawn the conductor down, he will see near the curve the connection with the upper A fork; and, following the tringle to the end, the watch-spring will be seen tightened round the "arber" to which the lower A fork is attached. The G conductor and tringle can also be clearly followed to a double crank, which, on account of the direction the tringle has had to take, is necessary to turn the fork. The G, B, D conductors are attached to cranks which support the tringles as in the large harp; the four others appear to be more or less independent.

To the reverse of the plate shown in the illustration seven steel springs are attached; each has at the end a long, sharp tooth. These teeth pass through the plate, and hold the stops when they are pressed home. Each stop is perforated in two places; by the outer perforation it is held by the tooth, but through the inner perforation a brass rod passes, then through a hole in the plate, and is screwed into the steel spring. Each rod has a knob at the outer end; so when a knob is pressed, the spring is raised, the tooth withdrawn, the watch-spring acts, the stop is released, and the fork ceases to grasp the string. On the plate both the instrument and the mechanism



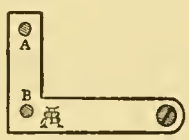
HARP-VENTURA MECHANISM.

No. I.—ACTION BY PRESSURE. THE B, G, AND A STOPS, EACH OF WHICH SHORTEN TWO STRINGS, ARE FIXED.

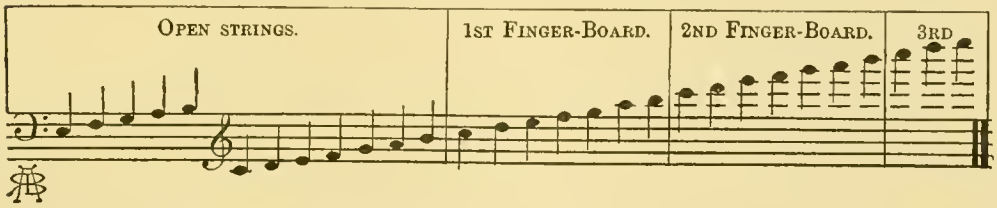
No. II.—LEVER ACTION. THE LETTERS INDICATE THE "ARBERS," TO THE OTHER ENDS OF WHICH THE "FORKS" ARE SCREWED

are shown when the G, B, and A stop—each of which shortens two strings—are fixed. The defect of this mechanism is that a passing accidental in the bass cannot be produced without pressing a stop or key, or releasing a stop or key by pressing a knob at the back, as the case may be, and, after the accidental has been produced, either pressing a knob at the back or pressing a stop or key, a double movement which causes such delay, that if a passing accidental occurs in music that is not exceptionally slow it cannot be expressed.

The lever action is different. In it the conductor is attached to the centre of the lever; the spring is formed like the letter L. To the end of the shorter arm A, a steel wedge or tooth is attached, which tooth passes through the plate. At B, at the junction of the two arms, the rod for raising the spring is attached. The lever, when pulled down, forces the wedge or tooth up, and when it has passed the wedge or tooth, the spring descends, and the tooth holds the lever in its place. The stop is released by pressing the knob which raises the spring.[1]

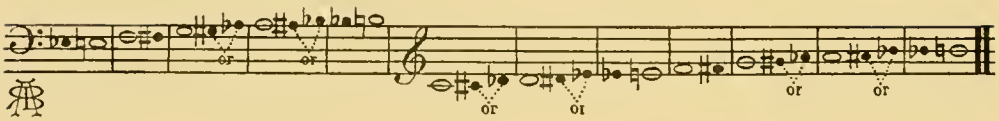


The mechanism is ingenious. The stops before noticed, which may be seen on both illustrations, are marked from the uppermost down as follows:—First, E♭; second, B♭; third, F♯; fourth, C♯; fifth, G♯; sixth, D♯; and seventh, A♯. This indication, which is wanting on the later specimens with the lever action,[2] is valuable as a key; for, even if we had not the intimation that the instrument is an improved Harp-Lute, there could have been no doubt that the Harp-Ventura was intended to be tuned like the Harp-Lute in the key of C.

Scale of the Harp-Ventura

[1] The length of the downward pull in this lever action is $\frac{11}{16}$ of an inch at the end of the lever outside the instrument.

[2] There are two in the South Kensington Museum.

Chromatic Scale of the Open or Bass Strings.



The bars include the notes that can be produced from each string. The instrument being tuned in the key of C major, the semibreves show the notes to be produced from the strings in their natural state, the crotchets the notes that can be produced from the strings by the use of the keys or stops.

As Ventura, as already mentioned, claimed to have invented an Imperial Harp-Lute, and was a professor of the instrument, and as an examination of the music published by him shows that his Harp-Lute, unlike that of Light, was tuned as the Spanish Guitar, an octave lower than the written notes, or to the pitch of the piano, there is every reason for supposing that the Harp-Ventura, which is an improved Harp-Lute, was tuned in a similar manner. So the instrument[1] being furnished with suitable strings,[2] the Harp-Ventura is to be tuned in the following manner:—

Fix the first and second stops, which are marked respectively E♭ and B♭; then tune the strings on the large finger-board to C, E, G; on the second finger-board to C, E, G, an octave higher; and the string on the third finger-board, C, an octave higher. Tune the bass from the open strings on the finger-board and from the frets in octaves downwards.

The instrument being now in the original key of C, change to the other major keys in the following manner:—

To play in F, release the E stop, and the string will be E♭.

To play in B♭, release the E and B stops, and the strings will be E♭ and B♭.

To play in C, the original key, press the E♭ and B♭ stops.

[1] The writer believes that Ventura, as well as Wheatstone, tuned his Imperial Harp-Lute an octave lower than the written notes.

[2] One of these instruments, when it was in the writer's possession, had the original strings, most of them apparently silk and wire. These have unfortunately been removed, so the gauge cannot be given. A competent string-maker with the scale before him should be able to spin suitable strings if an instrument were sent to him for that purpose. The writer learns from a noted manufacturer of Guitars, that Mr. J. G. Winder, of Kentish Town Road, is an excellent maker of strings.

To play in G, press the E♭, B♭, and F♯ stops.
To play in D, press the E♭, B♭, F♯, and C♯ stops.
To play in A, press the E♭, B♭, F♯, C♯, and G♯ stops.
To play in E, press the E♭, B♭, F♯, C♯, G♯, and D♯ stops.
To play in B, press the E♭, B♭, F♯, C♯, G♯, D♯, and A♯ stops.

The length of the strings upon a specimen in the South Kensington Museum and upon the specimen illustrated :—

	NINETEEN STRINGS.	SEVENTEEN STRINGS.
3rd Finger-board,	$8\frac{1}{4}$ inches.	$7\frac{3}{4}$ inches.
2nd ,,	$11\frac{1}{4}$,,	$11\frac{5}{16}$,,
1st ,,	20 ,,	$20\frac{1}{4}$,,

OPEN STRINGS

	NINETEEN STRINGS.	SEVENTEEN STRINGS.
B	$22\frac{1}{8}$ inches.	$22\frac{1}{2}$ inches.
A	$22\frac{5}{8}$,,	$23\frac{1}{8}$,,
G	23 ,,	$23\frac{7}{8}$,,
F	$23\frac{5}{8}$,,	$24\frac{1}{2}$,,
E	$24\frac{1}{8}$,,	$25\frac{1}{8}$,,
D	$24\frac{5}{8}$,,	$25\frac{7}{8}$,,
C	$25\frac{1}{8}$,,	$26\frac{1}{2}$,,
B	$25\frac{5}{8}$,,	$27\frac{1}{8}$,,
A	$25\frac{7}{8}$,,	$27\frac{1}{4}$,,
G	$26\frac{1}{2}$,,	27 ,,
F	$26\frac{7}{8}$,,	No string.
E	$26\frac{5}{8}$,,	No string.

On the Harp-Ventura the open strings are closely spaced, and it is evident that it was the intention of the inventor that the open strings should be almost always struck by the thumb. The position of the strings as they pass the forks, in place of being, as is usual, in the centre of the fork, being more to the right, is also an indication, sa they can be struck with force by the thumb without jarring. It is scarcely likely that the open strings were fingered as the Pedal-Harp or Harp-Lute.

Carl Engel states that Ventura exhibited his invention at the

National Repository, Royal Mews, Charing Cross, when he played upon it in public, so it may be concluded that in the hands of an accomplished guitarist it may be used with much effect; but it is heavy and rigid, and, although strong in tone, is wanting in the harp-like quality for which the best Harp-Lutes and Dital-Harps are noted.

The writer believes that an ingenious mechanist could perfect Ventura's lever action so as to make it possible to produce a passing accidental by one motion of the thumb. Were that accomplished (and this is worth the consideration of instrument-makers), and such mechanism fitted to an instrument constructed as nearly as possible on the lines of the beautiful Harp-Lute with sixteen strings by Packer of Bath, at present in the Donaldson Museum, with widely spaced strings and only two finger-boards, and the tone of such an instrument equalled that of the best Harp-Lutes, an instrument vastly superior in form and tone to the Spanish Guitar, or to any of the small instruments at present in use, would be the result; for, unquestionably, an instrument with thirteen consecutive open strings, which could be fingered in the same manner as the Pedal-Harp, would have great advantages over a six-stringed instrument on which an open string is only occasionally used.

MUSIC

The writer regrets that after diligent search and frequent advertisements no solo for the Harp-Ventura has been obtained. Ventura certainly intended his instrument with a compass of four octaves for elaborate pieces. Three songs with accompaniments are the only pieces of music available, and these accompaniments, although simple, tend to prove the writer's assertion that the bass is to be played by the thumb. Most of the music already given for the Harp-Lute can be played upon this instrument.

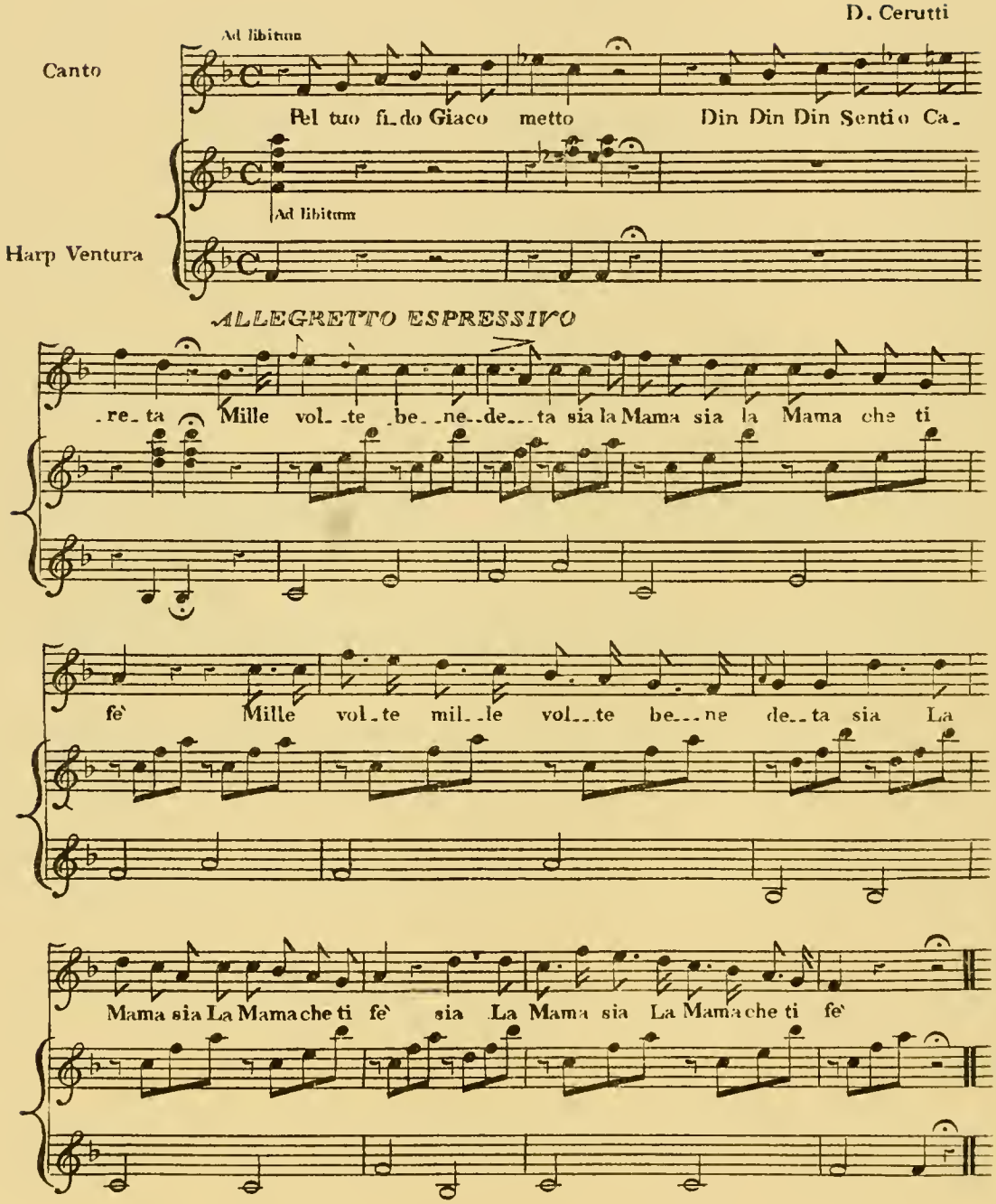
With accompaniments for the Harp-Ventura.

BY ANGELO BENEDETTO VENTURA.

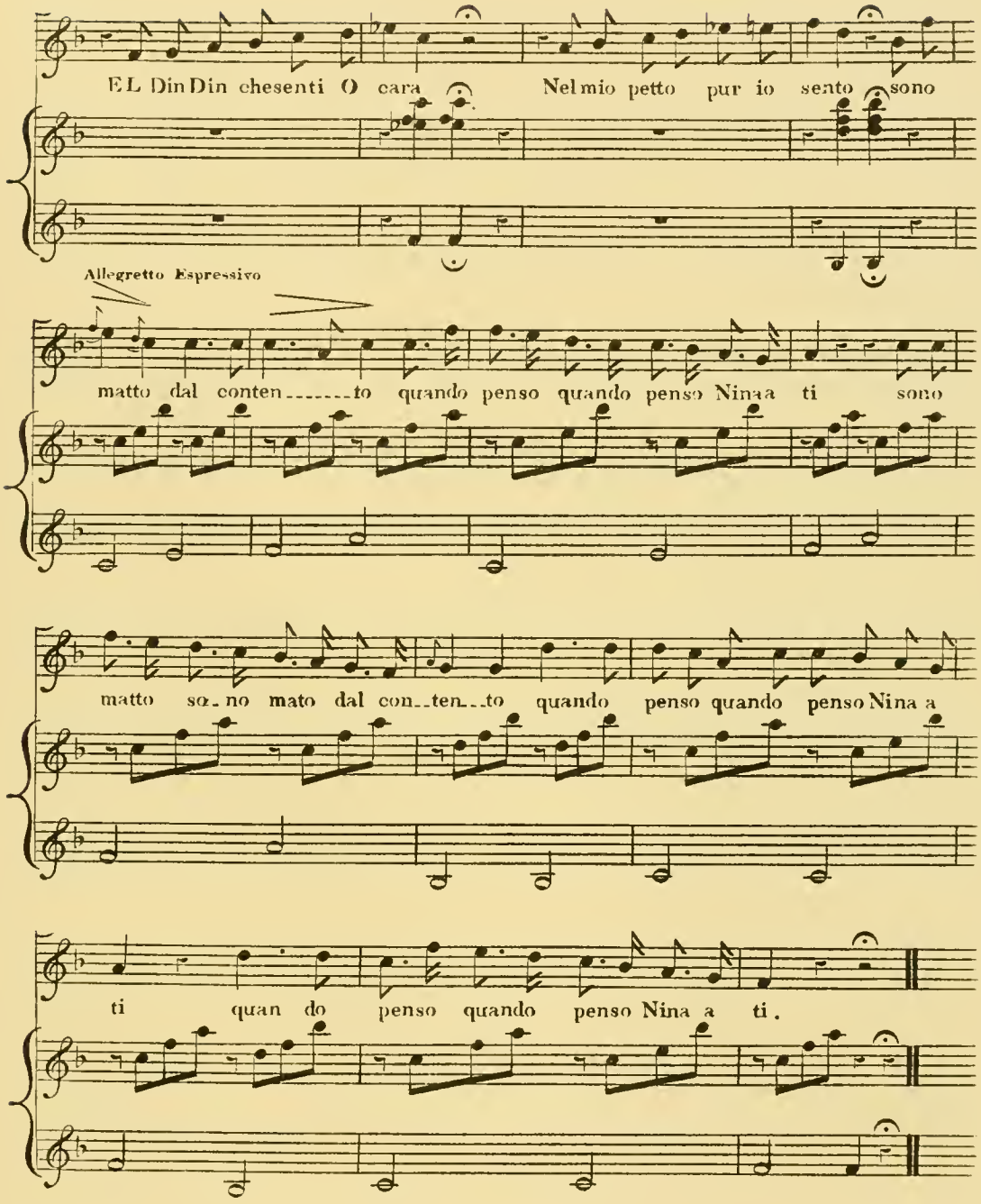
2

A VENETIAN CANZONETTA

D. Cerutti


Ad libitum
Canto
Pel tuo fi_do Giaco metto Din Din Din Sentio Ca_
Ad libitum
Harp Ventura
ALLEGRETTO ESPRESSIVO
_re_ta Mille vol_te be_ne_de_ta sia la Mama sia la Mama che ti
fe` Mille vol_te mil_le vol_te be_ne de_ta sia La
Mama sia La Mama che ti fe` sia La Mama sia La Mama che ti fe`

3

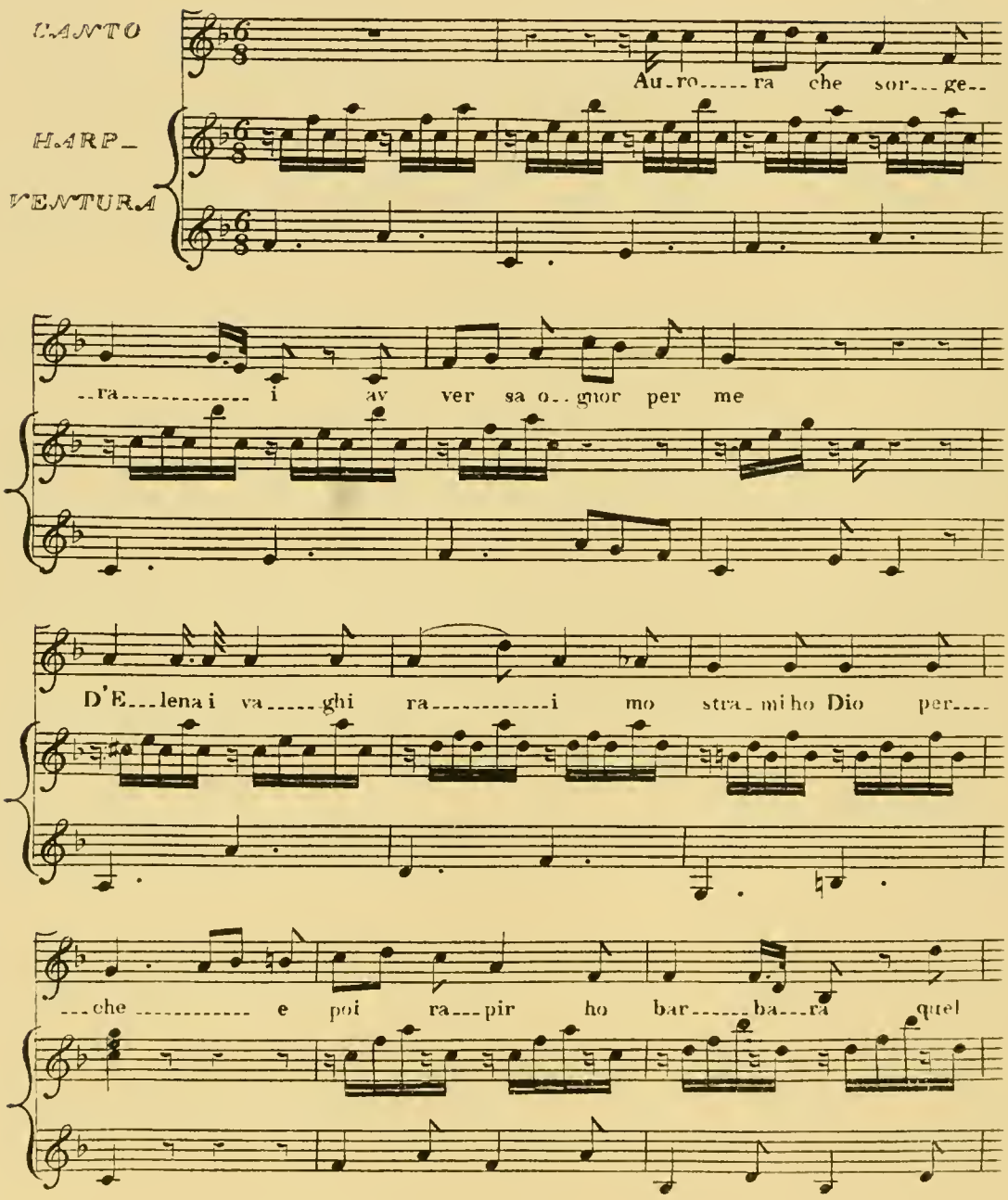

EL Din Din che senti O cara Nel mio petto pur io sento sono
Allegretto Espressivo
matto dal conten_____to quando penso quando penso Ninaa ti sono
matto so_no mato dal con_ten_to quando penso quando penso Nina a
ti quan do penso quando penso Nina a ti.

6

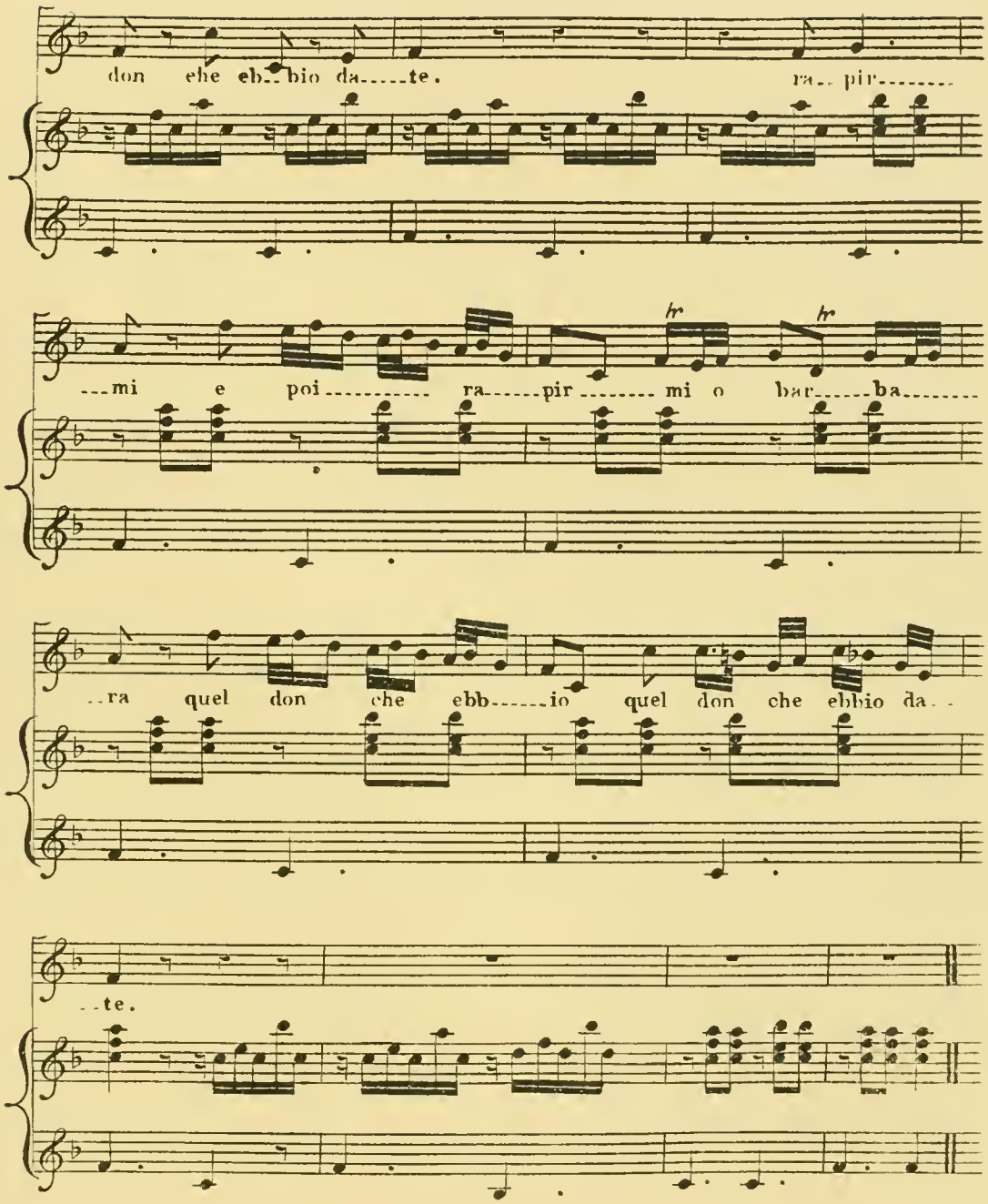
AURORA CHE SORGERAI

The Celebrated Song in the Opera La Donna Del Lago.

Rossini


CANTO
HARP_
VENTURA
Au-ro---ra che sor---ge--
--ra---------- i av ver sa o--gnor per me
D'E---lena i va-----ghi ra----------i mo stra-mi ho Dio per----
---che ---------- e poi ra---pir ho bar------ba---ra quel

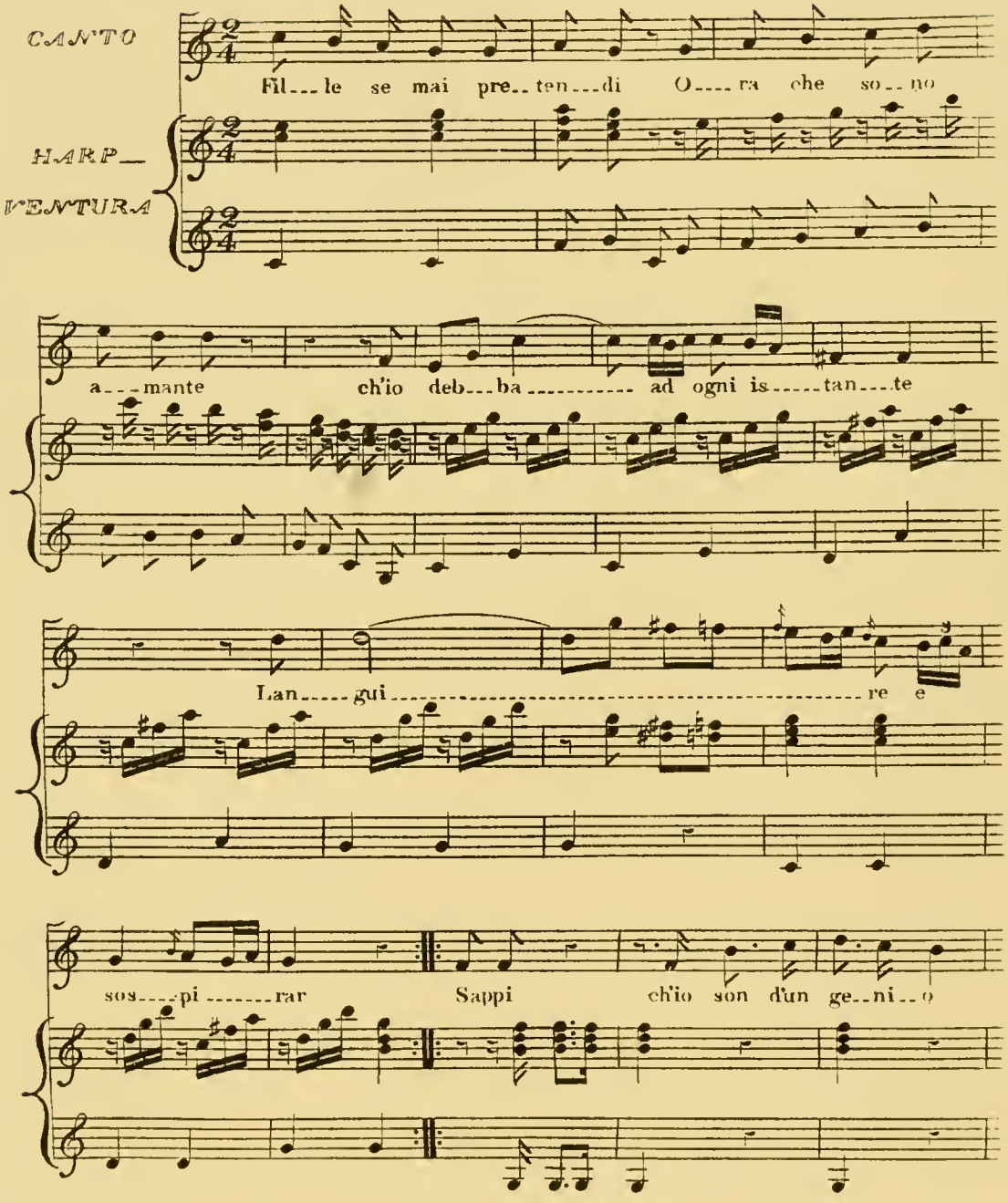
7

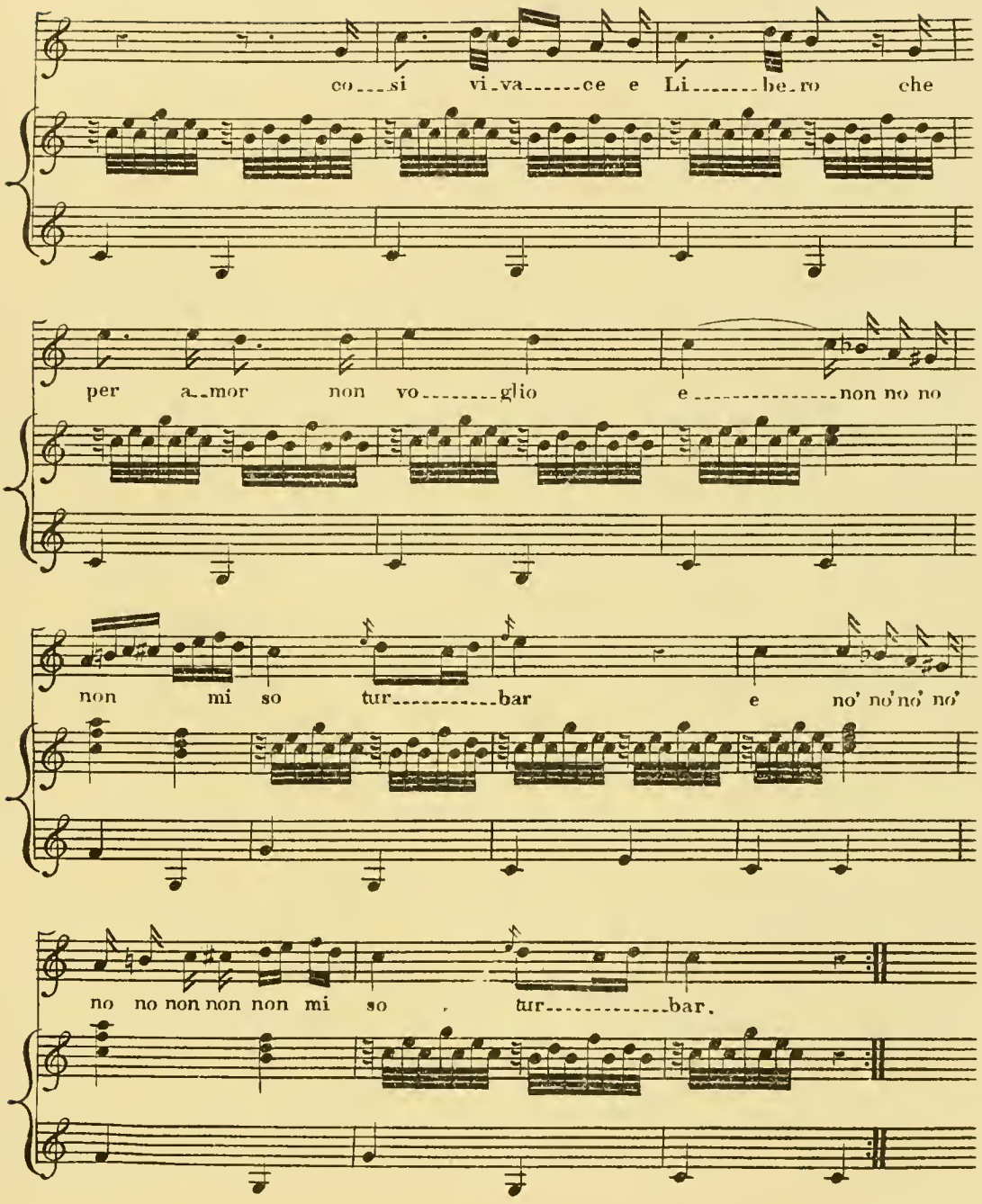

don ehe eb..bio da.....te.
ra.. pir.....
...mi e poi..... ra.....pir..... mi o bar.....ba.....
..ra quel don che ebb.....io quel don che ebbio da..
..te.

8

FILLE SE MAI PRETENDI

G. Milico



9

co___si vi_va_____ce e Li_____be_ro che
per a_mor non vo_____glio e_____non no no
non mi so tur_____bar e no' no'no' no'
no no non non non mi so tur_____bar.

BOSTON PUBLIC LIBRARY

EGAN'S PORTABLE HARP

EGAN'S PORTABLE HARP

While Light and others were producing small instruments, the tone of which resembled that of the Pedal-Harp, John Egan, of 30 Dawson Street, Dublin, a celebrated Harp-maker,[1] invented a Harp of moderate size, but one which, although portable, is certainly not portable in the same sense as the instruments that have already been described. Egan's instrument, the Royal Portable Irish Harp, has much of the form of the old Irish Harp; it has the curved fore-pillar, but as it is small, pedals could not be supplied, so Egan's invention was the placing of seven stops or keys on the inner side of the curved fore-pillar, each of which, when drawn down by the thumb of the left hand, shortens a number of strings, and so the key can be changed without difficulty or a passing accidental produced. These stops are arranged in the following order—A, E, B, F, C, G, D.

The earliest of these instruments the writer has seen is No. 4, and dated 1819. It has thirty-four strings, but three strings in the bass are without the fork action. One in the possession of Countess Plunkett has thirty strings, one string in the treble and one in the bass without fork action. One illustrated has thirty-two strings; the two lowest bass strings are without the fork action. One in the Donaldson Museum, No. 1904, reign of George IV., has thirty-three strings, all with fork action. One with stand, No. 1920 of the same period, has the same number of strings, all with fork action. A few others the writer has seen or heard of, but considering the number manufactured, Egan's Harp is not often to be met with.

Dr. Culwich, in his valuable lecture upon Irish Melody, writes as follows: "Perhaps the best evidence of the final and complete surrender of Irish music to the encroachments of modern methods is the Harp made by John Egan of Dawson Street, early in this century. This had a full set of modulating keys worked by a set of cranks to all

[1] Egan is stated to have invented a double-movement Harp, and also a triple-action Harp.

intents and purposes exactly like the early Pedal-Harps."[1] Egan's instrument, which is only Irish in form, supplied to some extent a want. The Harp, be it remembered, was perhaps the ~~most~~ favourite instrument of the period, so an instrument which could with ease be conveyed where no Pedal-Harp was likely to be found, was an advantage. Egan's Harp, unlike the true Irish Harp, is strung with gut, and although it has the mechanism referred to, any person attempting to play upon it will find that a large portion of the music published by Bunting is as unsuitable for it as for the wire-strung Irish Harp.

On Egan's Harp, to produce a passing accidental, the left hand must drop the strings, and only a practised performer, who can concentrate his or her attention upon the bass strings, for the time being, can replace the left hand in the proper position without slowing the time. Music in which the melody occurs in the bass, while the accompaniment (in which accidentals occur) is in the treble, is inadmissible, and music in which an accidental occurs in the treble, when the bass is of importance, is equally so. Still, much beautiful music can be altered and arranged to suit this instrument, which, although it has not the power of the Pedal-Harp, has almost the same sweetness of tone.[2] Egan had imitators, and the writer has seen an early imitation by Serguet, a London maker. Now that there is a seeming revival of the Harp, this little instrument is in some demand, and is again being made by Messrs. Holderness of Oxford Street, London, by whom a number have been despatched to America.

Egan's Harp has usually a button or stud screwed to the right side of the comb and another to the front of the lower portion of the fore-pillar, to which a band is attached, by which band, when passed over the right shoulder, the Harp is suspended. It also usually has a wooden rod which, when drawn out to the necessary

[1] In a complimentary notice of this instrument which appeared in the London Monthly Literary Register and Review of the Fine Arts, November 1822, the writer refers to it as an "improvement on the simple, old Irish Harp, in rendering it equal to the Pedal-Harp, without sacrificing its glorious nationality; it was incapable of making accidental flats or sharps till Mr. Egan's invention of the Royal Portable Irish Harp," etc.—Reprinted in Royal Harp Director, by Charles Egan.

[2] On the 8th September 1821, Mr. C. N. Bochsa, a very eminent harpist and composer, wrote to Mr. Egan as follows: "I have great pleasure in informing you, the Royal Portable Irish Harp invented by you has my decided approbation. Its peculiar sweetness of tone, so admirably adapted for accompanying the voice, the great facility of changing the keys, and its portability make it a desirable instrument to proficients on the Pedal-Harp."—*Ibid.*

length and fastened by a screw at the back, supports the Harp. One instrument in the writer's possession has a wooden stand with feet attached to the end of an iron rod, which, although it renders the instrument less portable, is certainly an advantage, for without such a stand the instrument has no proper support. These Harps were generally supplied in leather cases, and were probably not removed from their cases except for use. Very prettily decorated some of these instruments are, gold shamrocks being nicely arranged on a black, blue, or pea-green ground.

Small Harps of the same form, but without mechanism, were also made; these had loop stops to the strings by which the key could be changed. Some are very artistically decorated, even more so than any of Egan's the writer has examined.

As the strings of Egan's Harps were not always of the same length, and also differed in length from those of the Single Action Harp, and as it is not desirable that these little instruments should be subjected to the same tension as the Pedal-Harp, strings should be specially selected for each. As some attention has been paid to the stringing of these instruments, the following reference to the strings that have been found to answer may be of use.

On No. 1920, the lowest string in the bass, E♭, measures 32 inches, the corresponding string on a Single Action Harp measures 49 inches. The highest string in the treble, B♭, measures $2\frac{7}{8}$ inches, the corresponding string on a Single Action Harp measures $3\frac{3}{4}$ inches. The following strings have been found to answer:—

For E♭, B, silver and silk.	For B♭, C, 5th octave.
For F, C, copper and silk.	For C, D, 5th octave.
For G, D, silver and silk.	For D, E, 5th octave.
For A♭, B, gut 5th octave.	For E♭, G, 4th octave.

After which, strings gauged one-third higher than the same note upon Erard's gauge are suitable. For an instrument the lowest string in the bass, E♭, which measures 38 inches, and the highest string in the treble, A♭, which measures $3\frac{7}{8}$ inches; the corresponding string on the Single Action Harp measures $4\frac{1}{4}$ inches. Different strings should be selected, and the writer suggests, as the principal difficulty is likely to

occur with the lowest bass strings, that A, B, and C silk and wire without steel centre should be tried; the C first for the E♭ string, and if not suitable moved to F or G. The B and A strings, respectively, tested as E♭ and moved up if necessary. The same with the gut strings up to the second E♭, after which strings gauged a note higher than the same note upon Erard's gauge will be found suitable. The chief difficulty will be found to occur in the bass. The upper portions of several of the bass strings, as may be seen by the illustration, cross a portion of the fore-pillar, and even when the correct strings are selected, a performer cannot pull these bass strings with the same force that may be applied to the others without making the strings jar against the fore-pillar; so strings that will give as much tone as can be expected, when so near the end of the sounding-board, and will not jar when pulled with moderate force, are those that are required.

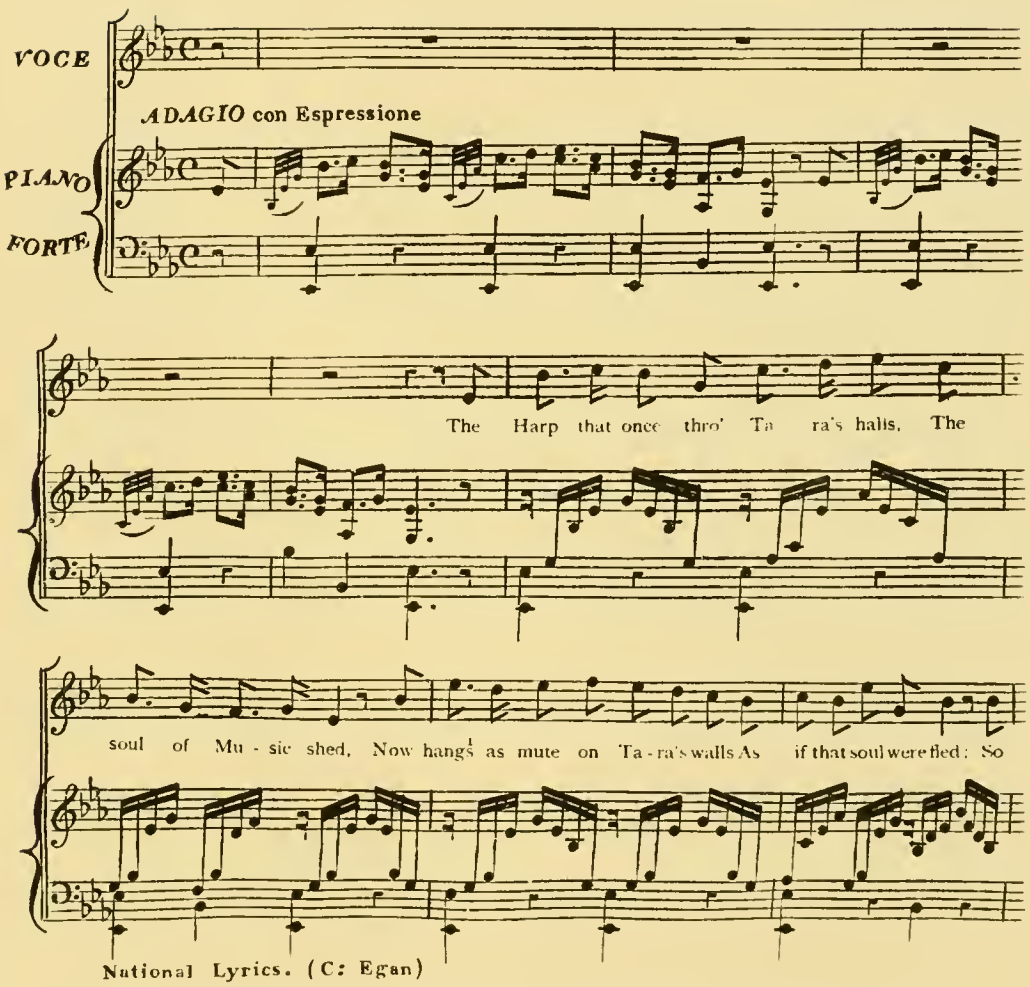
MUSIC

Charles Egan was the "Author of Instructions for the Royal Portable Irish Harp," during or before 1822. A number of national lyrics were arranged for the instrument by the same person, who appears to have been Professor of the Harp to H.R.H. the Princess Augusta, and also Harpist to the Queen. This selection was published by J. Egan, 30 Dawson Street, Dublin, in 1826. In the part the writer has examined there are eight pieces, of which Nos. 1 and 7 are Irish airs. No. 7 has been reproduced; but as Moore's words, "The Harp that once through Tara's Hall" are now so associated with the melody, they have been substituted for those entitled "The Death of Carolan," supplied by Edward Dowling.

The writer has also selected a Venetian air, "Stanco di pascolar," with some of the effective variations by V. Fiorini occasionally slightly altered. This piece has been selected for the purpose of showing the class of music that can be executed by a fairly proficient performer. Irish melodies, however, without accidentals, such as those arranged by Dr. Culwich and Mr. Owen Lloyd, also Songs of Ireland without words, arranged by J. T. Surenne, eighty of which are without accidentals, if transposed when necessary, will be found still more suitable.

THE HARP THAT ONCE THROUGH TARA'S HALL.

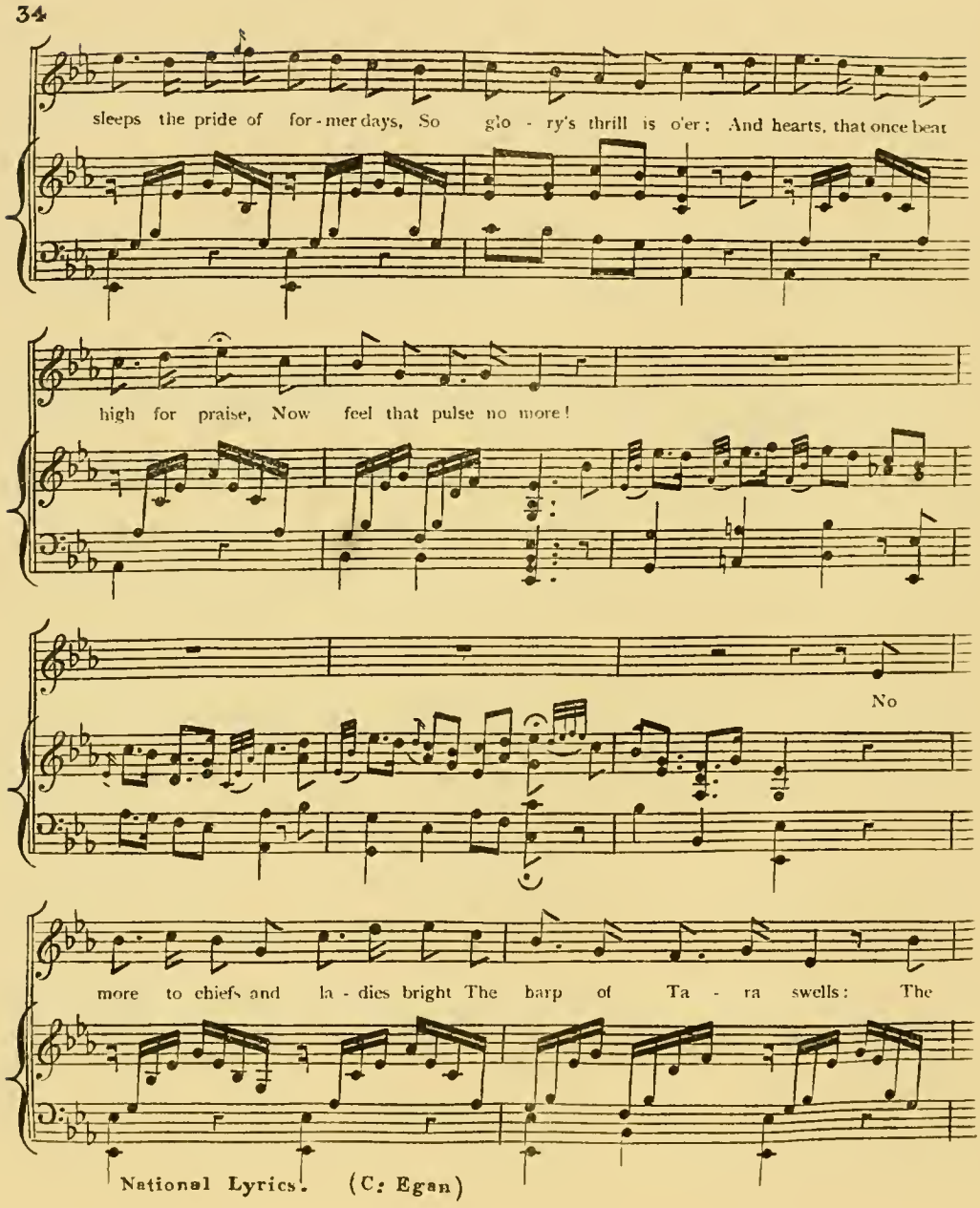
WORDS BY THOMAS MOORE.

THE ACCOMPANIMENT, ETC., BY CHARLES EGAN.

VOCE
ADAGIO con Espressione
PIANO
FORTE
The Harp that once thro' Ta ra's halls, The
soul of Mu - sic shed, Now hangs[1] as mute on Ta - ra's walls As if that soul were fled: So
National Lyrics. (C: Egan)

[1] Without serious injury to Moore's beautiful words, the following line might be substituted: "Now rests as mute within those walls."
The Celtic harp was placed on the back of the box when not in use (*see* "The Irish and the Highland Harps," pp. 35, 36, 180).

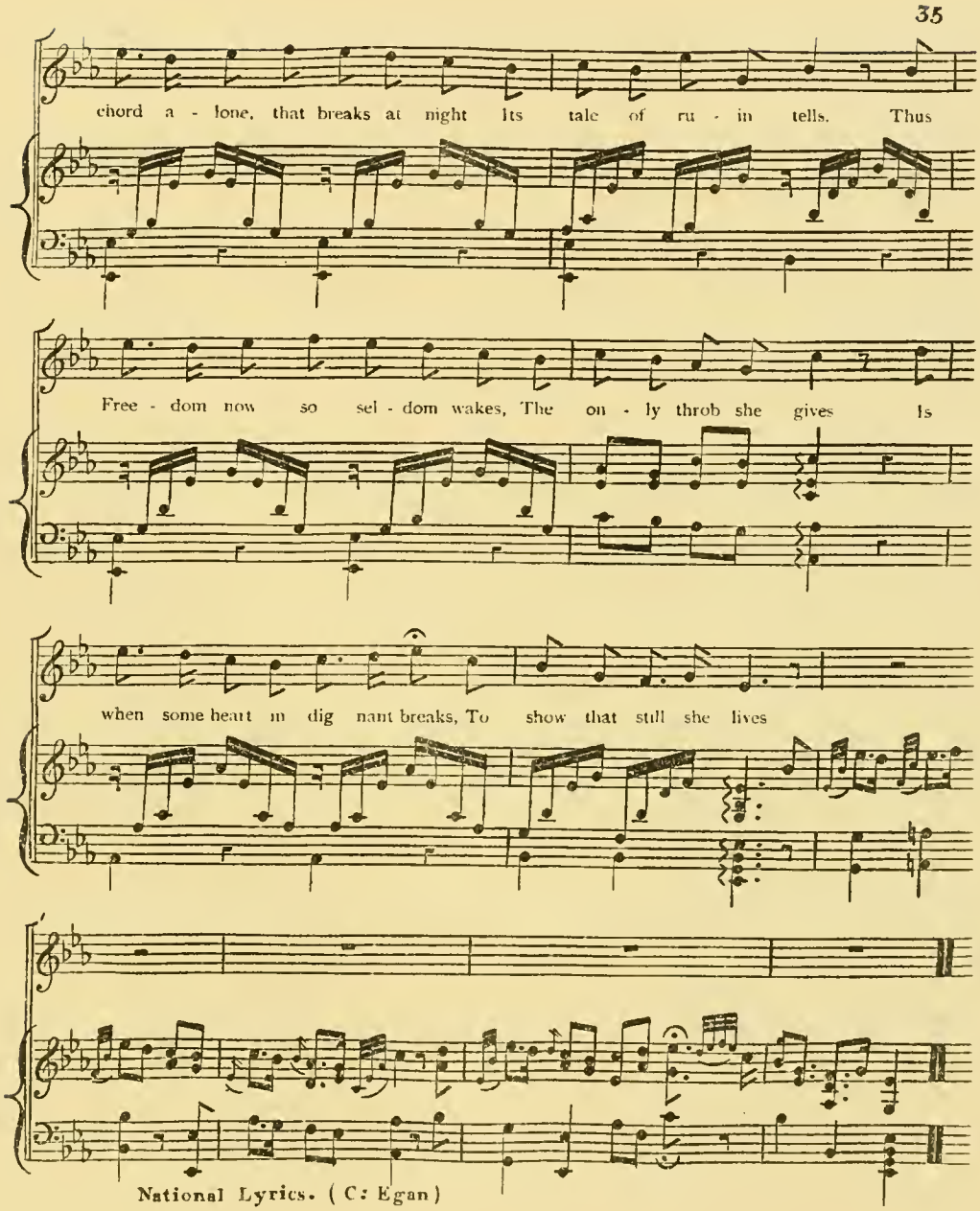
THE HARP THAT ONCE THROUGH TARA'S HALL.

34


sleeps the pride of for - mer days, So glo - ry's thrill is o'er; And hearts, that once beat
high for praise, Now feel that pulse no more!
No
more to chiefs and la - dies bright The harp of Ta - ra swells: The

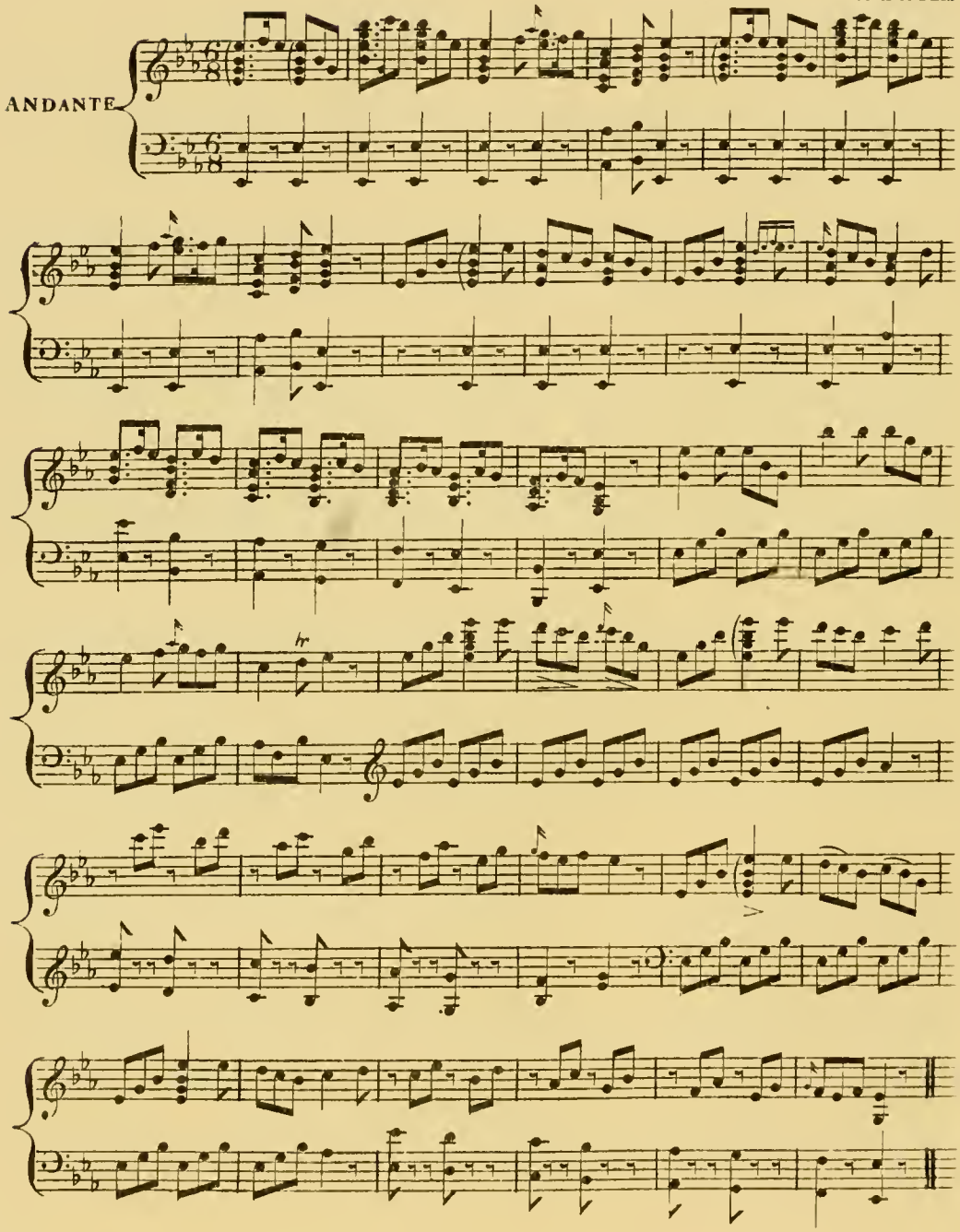
National Lyrics. (C. Egan)

THE HARP THAT ONCE THROUGH TARA'S HALL.


35
chord a - lone, that breaks at night its tale of ru - in tells. Thus
Free - dom now so sel - dom wakes, The on - ly throb she gives is
when some heart in dig nant breaks, To show that still she lives
National Lyrics. (C: Egan)

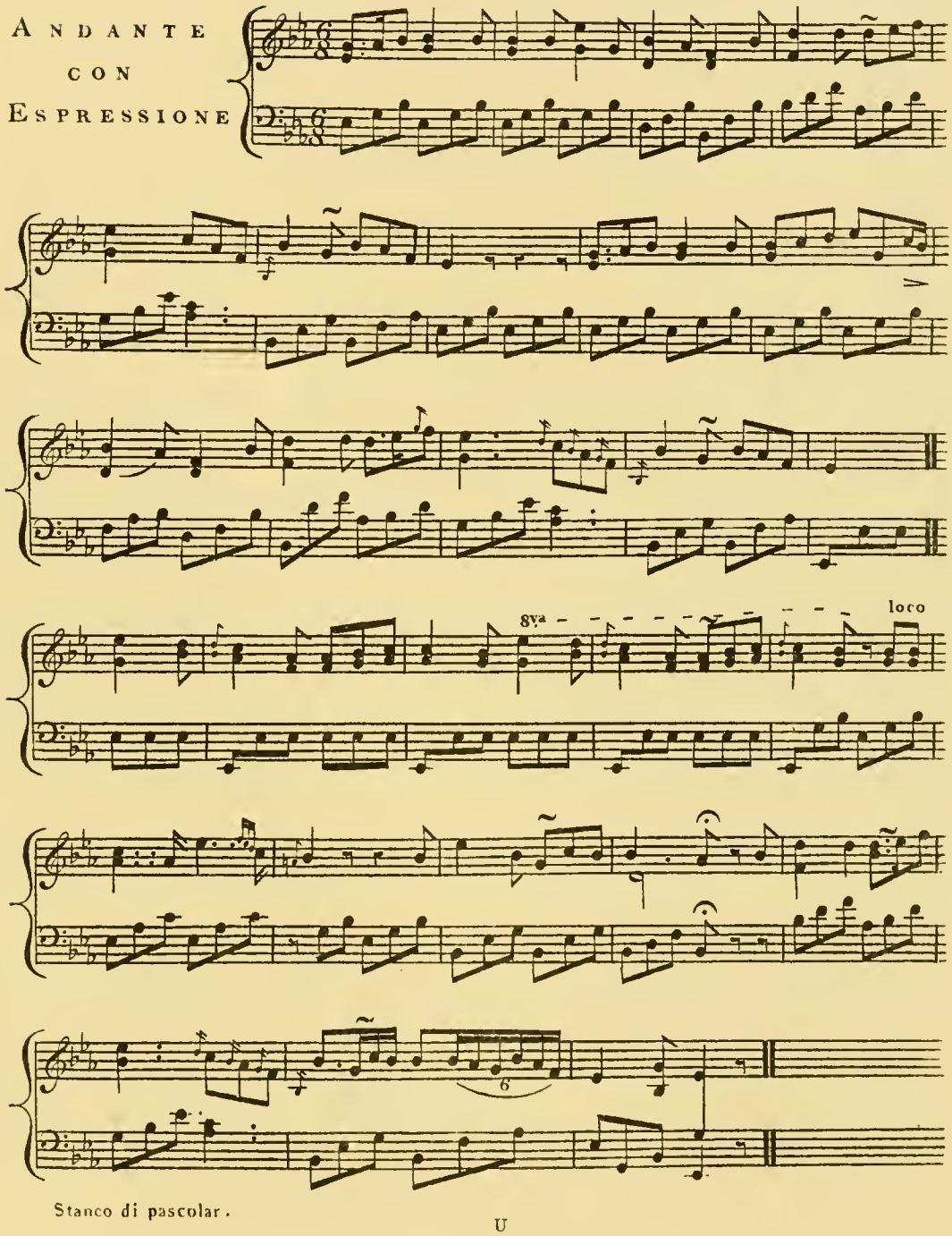
THE LEGACY.

ARRANGED BY R. SCHROEDER.



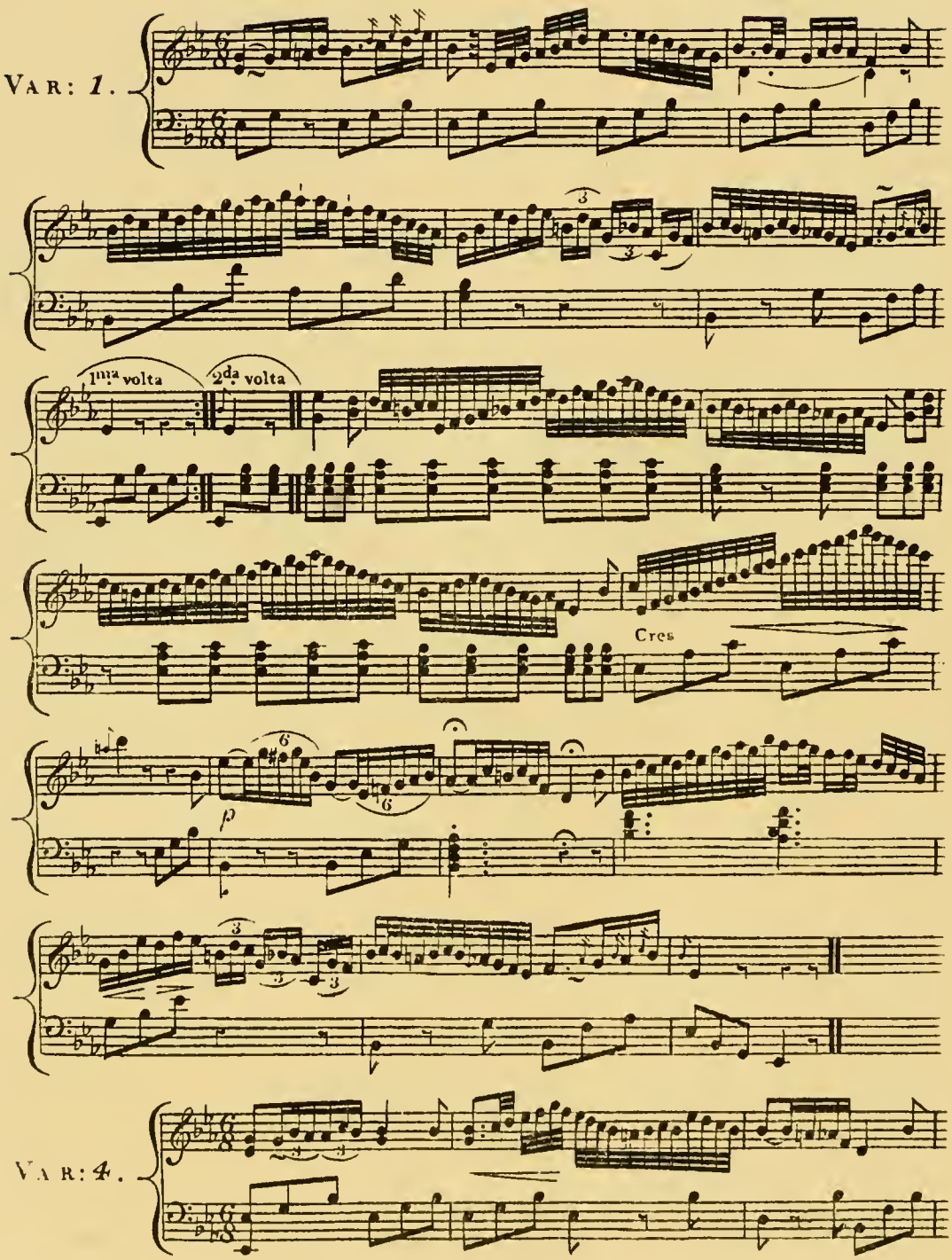
STANCO DI PASCOLAR.

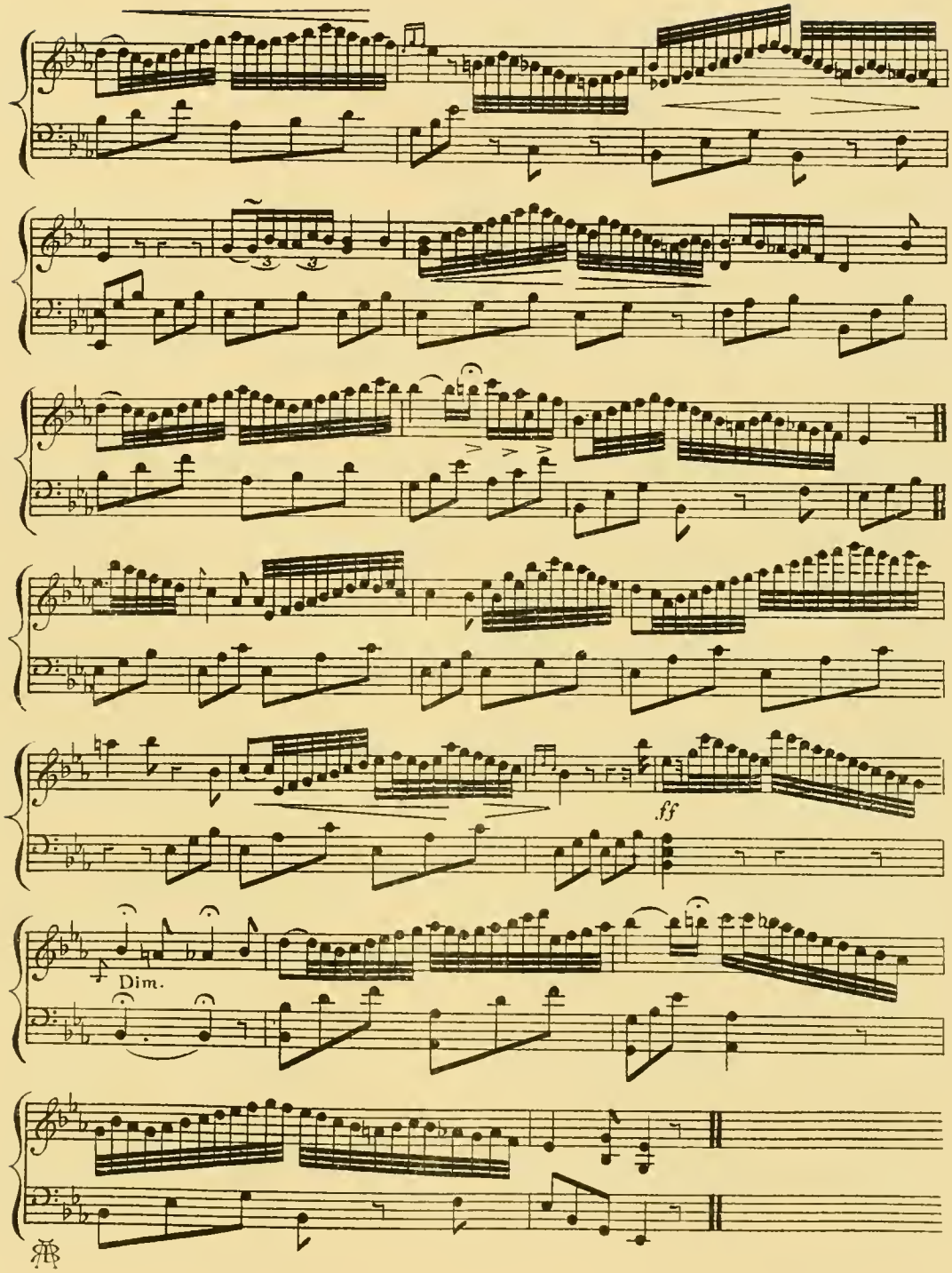
VARIATIONS BY V. FIORINI.

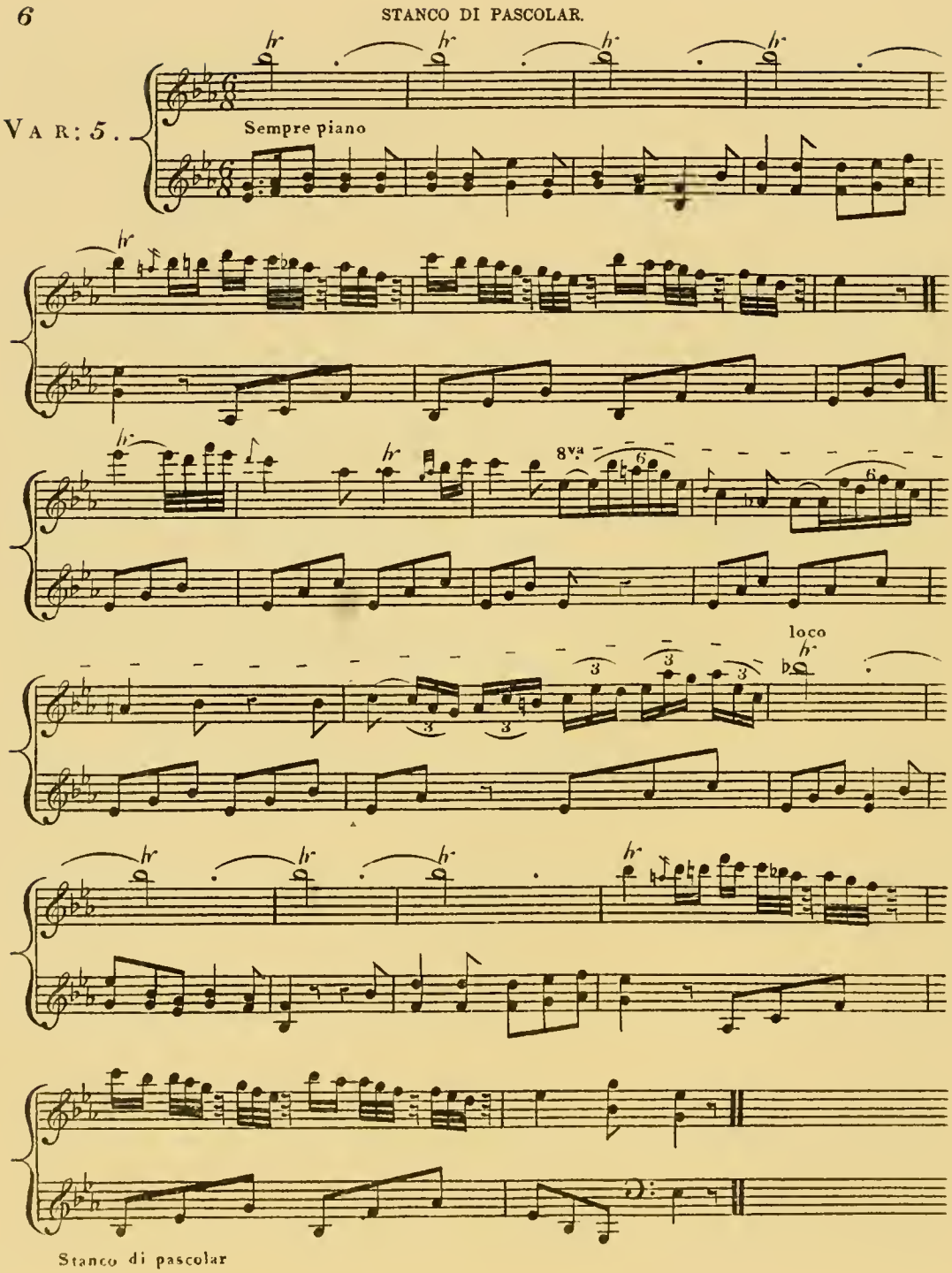


Stanco di pascolar.

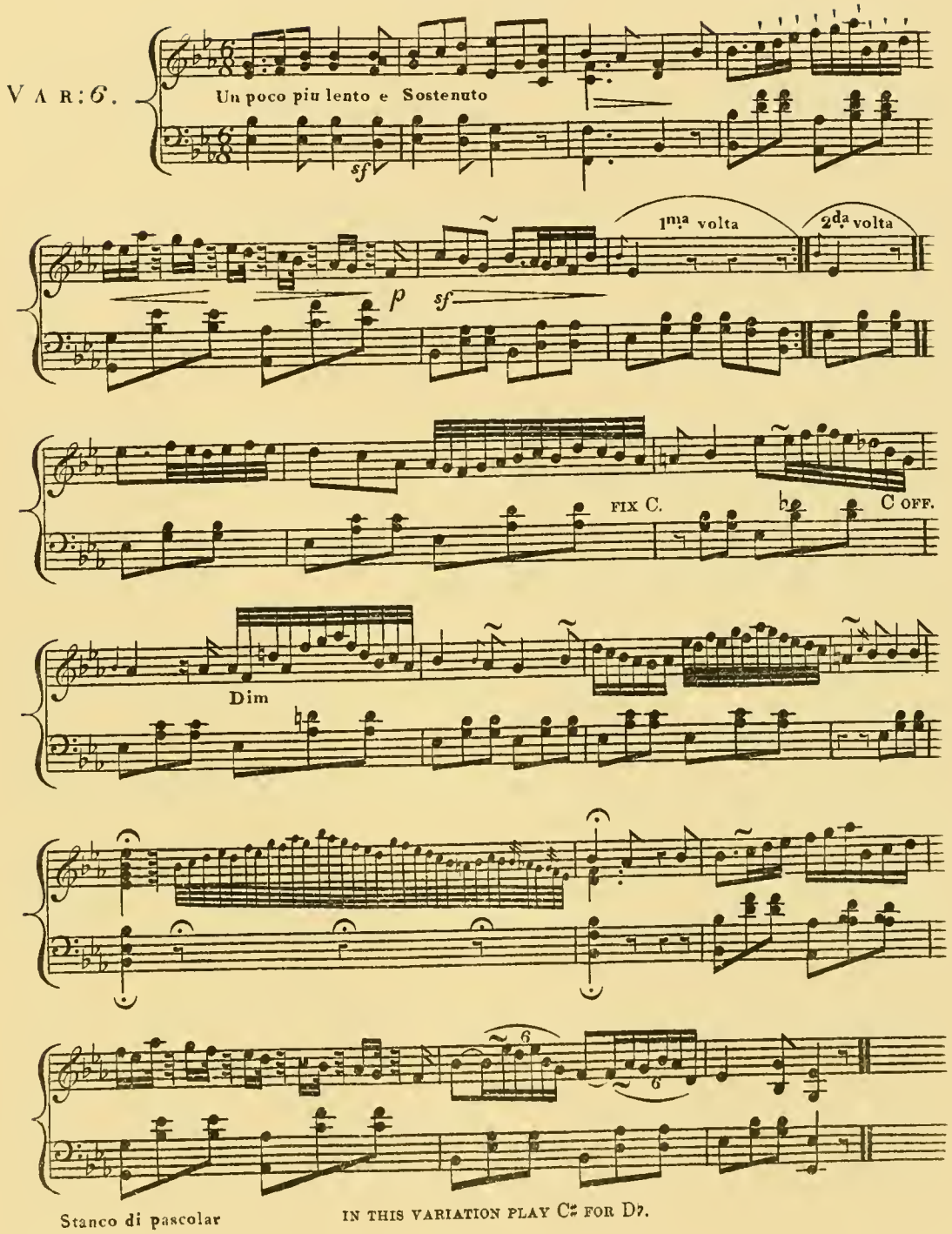
2

STANCO DI PASCOLAR.

STANCO DI PASCOLAR.



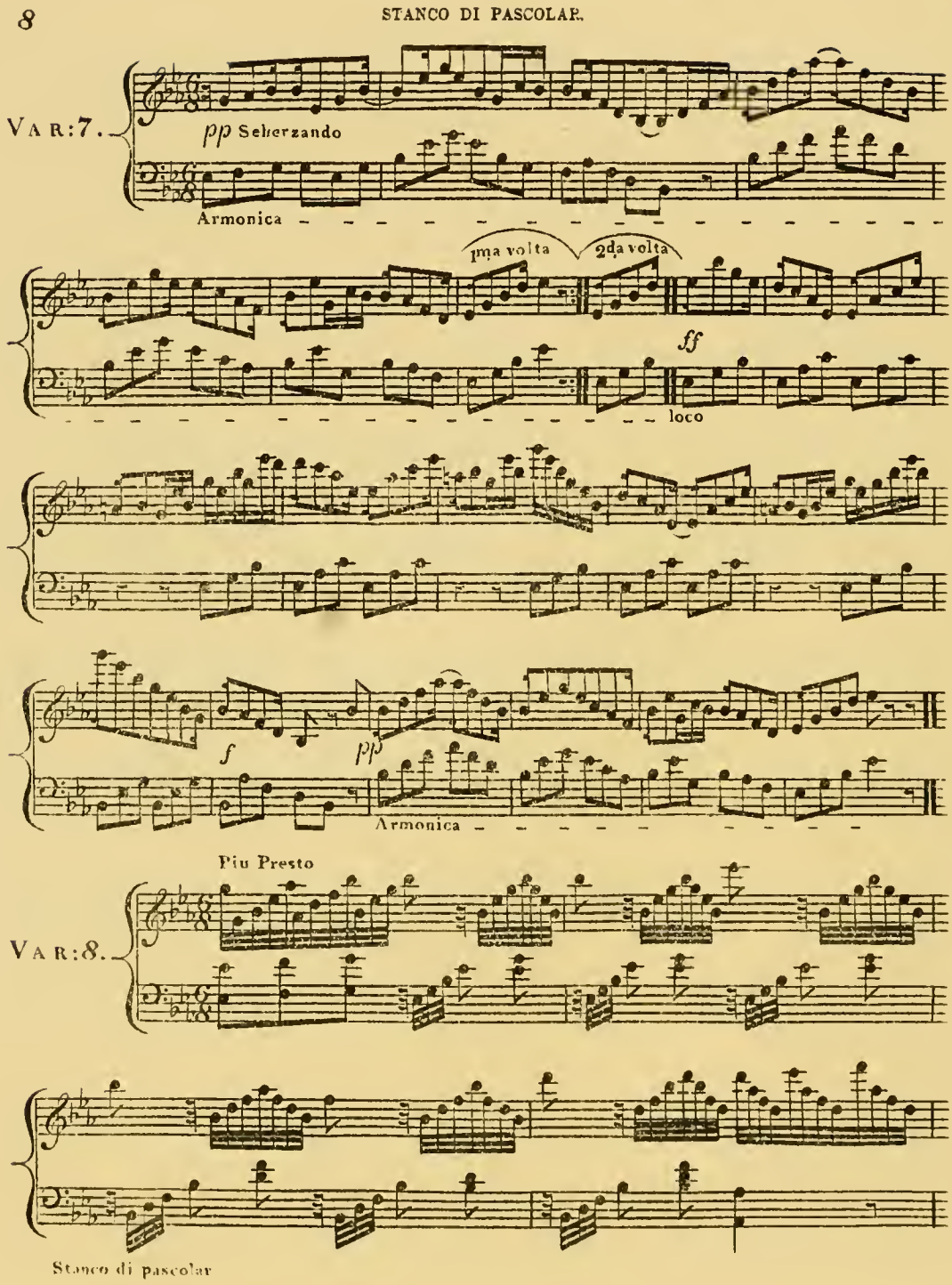

6
STANCO DI PASCOLAR.
VAR: 5.
Sempre piano
8va
loco
Stanco di pascolar

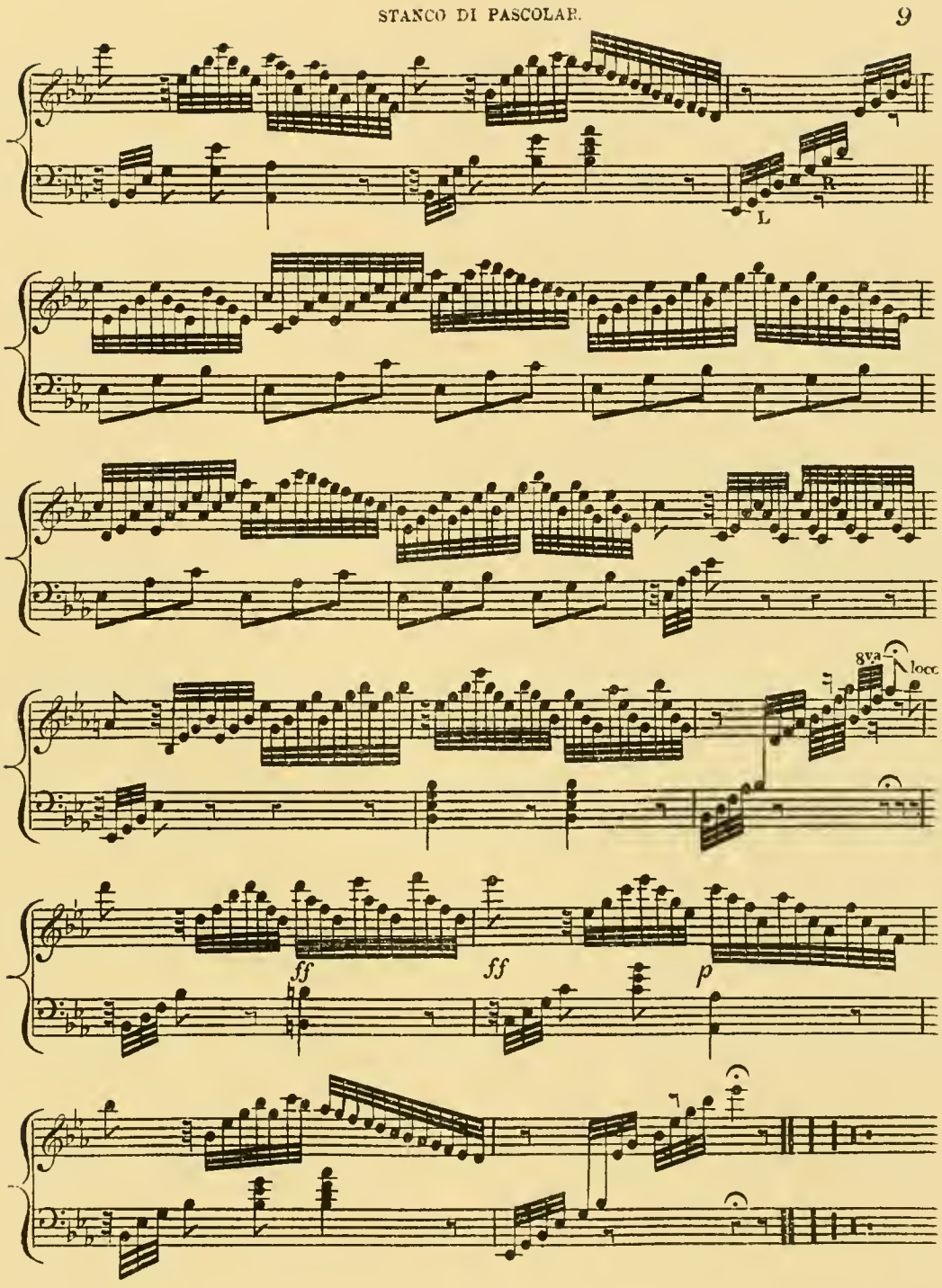
STANCO DI PASCOLAR. 7



Stanco di pascolar

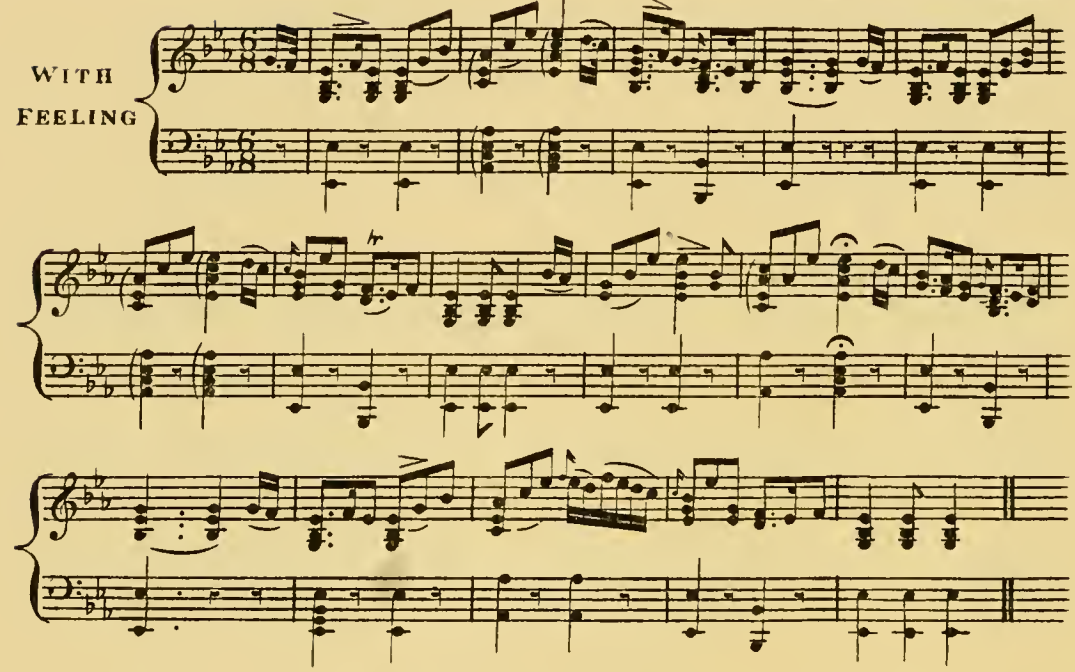
IN THIS VARIATION PLAY C♯ FOR D♮.


8
STANCO DI PASCOLAR.
VAR:7.
pp Scherzando
Armonica
1ma volta
2da volta
ff
loco
f
pp
Armonica
Piu Presto
VAR:8.
Stanco di pascolar


STANCO DI PASCOLAR. 9
L
R
8va
loco
ff
ff
p
Stanco di pascolar

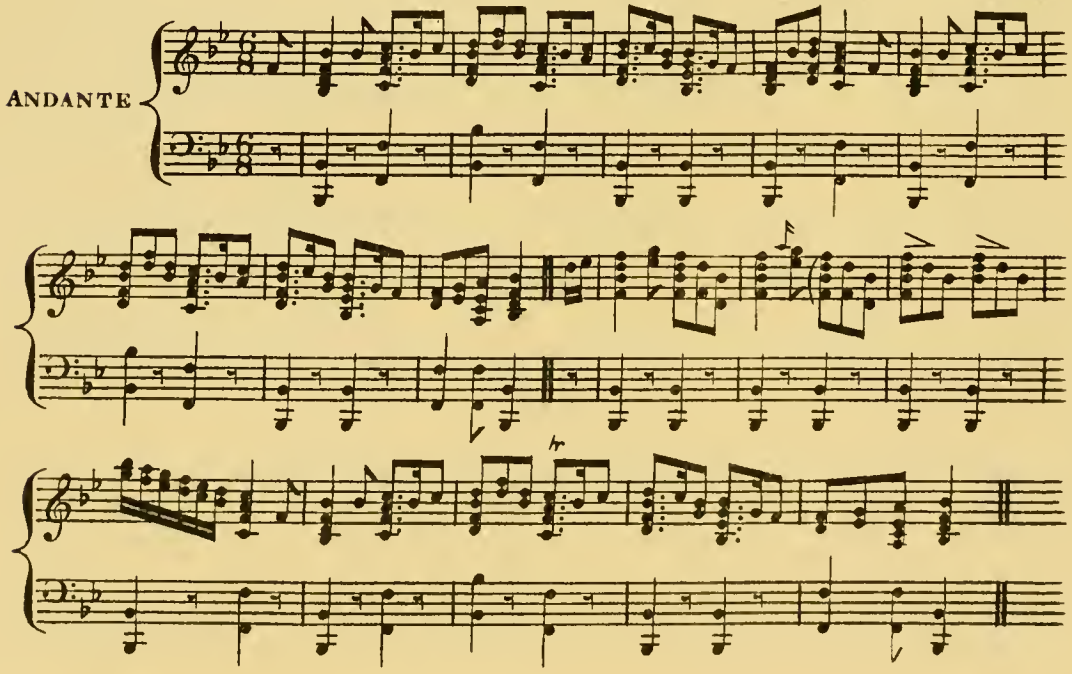
My Lodging.

ARRANGED BY R. SCHROEDER.



Ye Banks and Braes.

ARRANGED BY R. SCHROEDER.



ADDENDA

THE APOLLO LYRE

In the Royal Scottish Museum, Edinburgh, there is one of these instruments. The finger-board is without the usual supports, and there are no "horn" terminations. Upon it is the following label, "R. Wornum, Inv^{r}. & Maker, Wigmore St., London." In the Victoria and Albert Museum there is a specimen with a stand, "horn" terminations, and supports. It has seven strings, and is by the same maker, Hanover St., Cavendish Square. The Lyre, amongst the same collection, which is stated to have belonged to Marie Antoinette, has eight strings.

HARP-LUTE-GUITAR

A specimen in the Victoria and Albert Museum has upon it "Hariby, Maker."

LUTE

Under the heading "Light, Edward," in British Musical Biography, by James D. Brown and Stephen S. Chatton, the following occurs: "Concise instructions for playing on the English Lute," London.

HARP-VENTURA

By the kind permission of the authorities of the Victoria and Albert Museum, the writer has been able to add a representation of the instrument with the Lever Action, and also a representation of the Lever Mechanism.

INDEX

INDEX

Acoucryptophone, or Enchanted Lyre, 69 *footnote*.
Air, with various accompaniments, for the Guitare-Harpe, 45.
Alaw, Bardd, author of the Welsh Harper, 69 *footnote*.
Apollo Lyre, the, 32, 33.
—— —— Specimen in the Royal Scottish Museum, Edinburgh, of the, 161.
Augusta, Princess, pupil of Charles Egan, 148.

Barry, maker of Harp-Guitars, 25.
Bayard, music for the Guitare-Harpe by, 46.
Bland, J., 17.
Bochsa, C. N., harpist and composer, 146.
Bolton, Thomas, composer for the Guitar, 17, 31, 33, 80.
Bremner, John, Instruction-book for English Guitar, by, 8.
Bremner's Tutor, picture of lady playing English Guitar in, 7.
British Lute-Harp, 97 (plate).
—— —— Music published for the, 115, 116.
Busby, Dr. Thomas, 25.
—— —— Concert-Room Anecdotes by, 5 *footnote*, 73 *footnote*, 101.

Cadences for the Harpe-Lute, 74.
—— —— Dital Harp, 113, 114.
Caledonian Mercury of 1815, Musical Advertisement in the, 77, 78.
'Capo-tasto,' 5, 31, 44.
Carulli, Instructions for Spanish Guitar by, 33.
Chabran, F., 33.
—— Instructions for Harp-Guitar by, 27.
Cheltenham and Bath, R. L. Downes, Professor of Music at, 79.
Clements, Bangor, and Co., Publishers, 30.
Concert-Room Anecdotes, 5 *footnote*.
Cousineau, stops on Pedal Harp used by, 67.
Culwick, Dr., 145, 148.

Dibdin, Songs of, with Guitar-settings, 6.
Dital Harp, 97 (plate).
—— —— Cadences on the, 113, 114.
—— —— Diagram of Strings on the, 103.
Dital Harp, Exercises and Airs for the, 110-113, 117-128.
—— —— Finger-board of the, 103.
—— —— Lady playing upon the Patent, 100.
—— —— Mechanism of the, 102.
—— —— Scales on the, 109.
—— —— 97, 103, 104 (plates).
Ditals, or Thumb-keys, 98.
Donaldson Museum, 136.
—— —— Egan's Portable Harp in, 145.
—— —— Harp-Lute in the, 70 (plate).
Dowling, Edward, 148.
Downes, R. L., Professor of Music at Cheltenham and Bath, 79.
—— —— writer of music for the Harp-Lute, 69, 70.
Dublin, National Portrait Gallery at, 5.

Edinburgh, Keyed Guitars in, 14.
—— University, Instrument in, 30, 31.
Egan, Charles, Instructions for the Royal Portable Irish Harp by, 148.
—— John, Portable Harp by, 144 (plate).
—— Portable Harp, Melodies for, 149-160.
Engel, Carl, 32, 135.
English Guitar, Claus and Co. patent keyed, 15.
—— —— Instruction Book, by Bremner, for the, 8.
—— —— Keyed, in Edinburgh, 14 (plate).
—— —— Melodies for the, 18-24.
—— —— Music published for the, 16, 17.
—— —— Picture of lady playing the, 7.
—— —— Pitch of the, 13.
—— —— Scales for the, 5.
—— —— Smith's patent box for, 15.
—— —— Specimens of the, by Preston, Perry, and Gibson, 4, 6.

Finger-board and Scales of the Harp-Lute, 73.
—— —— of the Harp-Guitar, 28.
—— —— of the Harp-Lute-Guitar, 57.
Fitzgerald, S. J. A., 80 *footnote*.

Galpin, Rev. F. W., Harp-Lute-Guitar in collection of, 53 *footnote*.
Gibson, W., Guitar by, 6.
Gibson and Woffington, makers of Guitars, 6.

Glen, Harp-Lute-Guitar in collection of Messrs. J. and R., 53 *footnote*.
Grisi and Mario, with the Harp-Lute, 76 (plate).
Guildhall Exhibition, 1895, 5.
Guitare-Harpe, 41.
—— —— Air with various accompaniments for the, 45.
—— —— Melodies for the, 47-52.
—— —— Music published for the, 46.
Guitar, Carulli's Instructions for the Spanish, 33.
—— Complete Tutor, by Oswald, for the English, 8.
—— Diagram of Finger-board of the English, 9.
Guitar, the Spanish, 2.

Harp, Egan's Portable, described, 145, 146.
—— Specimens noticed, 145.
—— Strings for, 147.
Harp-Guitar, 24 (plate).
—— Finger-board for the, 28.
—— Improved by Levien, 29.
—— Instructions by F. Chabran for the, 27.
—— made by A. Barry, 25.
—— Melodies for the, 34-40.
—— Picture of lady playing the, 27.
Harp-Lute, as represented by artists, 114.
—— Cadences for the, 74.
—— Described, 69.
—— Directions for stringing the, 71, 72.
—— Finger-board and scales of the, 73.
—— Grisi and Mario with the, 76 (plate).
—— Instructions for the improved, 31.
—— Light's Instructions for the, 80*a*, 80*b*.
—— Melodies for, 81-96.
—— Music published for the, 80*b*.
—— with sixteen strings, 70 (plate).
—— Stops used on the, 67.
—— Thumb-key for G-string on the, 80*a*.
—— Tuning of the, 70.
—— Twelve-stringed, 66 (plate).
—— with fourteen strings, 68 (plate).
Harp-Lute-Guitar, art of playing on the, 53.
—— —— the, 52 (plate), 53.
—— —— Finger-board of the, 57.
—— —— in collection of Messrs. J. and R. Glen, 53 *footnote*.
—— —— Rev. F. W. Galpin's Collection, 53 *footnote*.
—— —— Music published for the, 56.
—— —— Preludes, etc., for the, 58-66.
—— —— Scale of the, 54.
—— —— Specimens by Hariby, of the, 161.
Harp-Lyre, invented by Edward Light, the, 77.
—— the, 78 (plate).
Harp, Portable, 144 (plate).
Harpsichords, Kirkman, maker of, 5.
Harp-Ventura, 128 (plate).
—— described, 131.
—— Canzonets for the, 138-143.
—— Mechanism, 132 (plate).
—— Scales of the, 133, 134.
—— Specification for the, 129.
Hatton, J. L., 77.
Haxby, R., 17.
Holderness (Messrs.), London, Harp-makers, 146.
Houston, R., engraver, 5.

Jones, G., article Music, by, 5 *footnote*.
—— Diagrams of a Harp-Guitar by, 29.
Journet, H., London, 30, 41 *footnote*.

Kirkman, Harpsichord-maker, 5.

Levien, Mordaunt, of London, 26, 41.
Light, E. G., Instruction Book to the Harp-Lute-Guitar, 5.
—— Edward, Inventor of musical instruments, 25 *footnote*.
—— —— His place of residence; his first instrument the Harp-Guitar, 25; his second instrument the Harp-Lute-Guitar, 53; his third instrument the Harp-Lute, 67; his fourth instrument the Harp-Lyre, 77; his fifth instrument the British Lute-Harp, afterwards called the Dital Harp, 97.
Longman, Lukey and Co., Music Publishers, 17.
Lute, scale of the, from Chabran, 30.
Lute-Harp, British, or Dital-Harp, 97 (plate).
—— —— Music published for the British, 115, 116.
Lyre, in Royal Scottish Museum, Edinburgh, an Apollo, 161.
—— Music published for the, 33.
—— said to have belonged to Marie Antoinette, 161.
—— the Apollo, 32, 33.
—— the French, 33.
Lyres, 32.

Marella, Guitar-player and composer, 16.
Marie Antoinette, Lyre said to have belonged to, 161.
Melodies for the Dital Harp, 119-128.
—— for Egan's Portable Harp, 149-160.
—— for the Harp-Lute, 81-96.
—— —— Guitare-Harp, 47-52.
—— —— English Guitar, 18-24
—— —— Harp-Guitar, 34-40.
Moore, 79.

Morley, J. G., 30.
Music published for the British Lute-Harp, 115, 116.
—— —— —— English Guitar, 16, 17.
—— —— —— Harp-Lute, 80*b*.
—— —— —— Guitare-Harpe, 46.
—— —— —— Harp-Lute, 79.
—— —— —— Harp-Lute-Guitar, 56.
—— —— —— Harp-Ventura, 138-143.
—— —— —— Lyre, 33.

Niecks, Professor, 26 *footnote*.

Oswald, J., Guitar Tutor by, 15, 16.

Packer, G., of Bath, improvement of Harp-Lute by, 68, 136.
Parry, John, 69.
Perry, James, Guitar-maker, 6 *footnote*.
—— English Guitar by, 6.
Poole, T., maker of a Harp-Lute, 71 *footnote*.
Powell, Miss Harriet, portrait, by Reid, 5.
Preludes, etc., for the Harp-Lute-Guitar, 58-66.
—— for the English Guitar, 18-22.
—— for the Guitare-Harpe, 43.
—— for the Harp-Lute, 76.
—— for the Dital Harp, 117.
Preston, of London, English Guitar by, 6.
Pyne, Dr. Kendrick, 80.
—— J. Kendrick, Catalogue of Musical Instruments by, 41 *footnote*.

Regency Harp-Lute, the, 79.
Reid, C., portrait of Miss Powell by, 5.
Reynolds, portrait of Hon. Mrs. Charles Yorke by, 5.
Rutherford, David, 16.

Scales and Finger-board of the Guitar-Harpe, 42, 43.
—— on the Dital-Harp, 109.
Serguet, maker of the Portable Harp, 146.
Smith, patent box attachment for English Guitar by, 15.
St. Martin's Lane, London, 2.
Steuart, Neil, 16.
Stewart, Sir Robert P., 1.
Stops used on French Pedal Harp, 67.
—— —— —— the Harp-Lute, 67.

Thackray, Airs by, for the English Guitar, 17.
Theorbo, or double-headed Lute, 30.
Thompson, C. and S., publishers, 17.
Thumb-key for G-string on the Harp-Lute, 80*a*.
Trinity College, Dublin, 1.
Tuning of the Harp-Lute, 70.

Ventura, 32, 69, 70, 71.
Victoria and Albert Museum, 2, 15, 25.
—— —— —— —— Harp-Lute-Guitar in the, 161.

Wales, Princess Charlotte of, taught by Ventura, 79.
Walsh, J., 16.
Wheatstone, C., additions to Harp-Lute by, 68.
—— Instructions for the improved Harp-Lute by John Parry, 31.
Wilson, William, publisher, 17.
Woffington, English Guitar-maker, 6 *footnote*.
Wornum, R., inventor and maker of the Apollo Lyre, 161.

Yorke, the Hon. Mrs. Charles, portrait by Reynolds of, 109.

Printed by T. and A. Constable, Printers to His Majesty
at the Edinburgh University Press

ERRATA

P. 6, 20th line, delete "Thomas."

P. 76, title of Plate, for "Gresi" read "Grisi."

P. 132, last line, delete "both the instrument and."

P. 133, 1st line, for "are" read "is."

P. 145, 5th line from foot, read "Culwick."

P. 148, 3rd line from foot, read "Culwick."

EGO SUM REGINA CITHARA MEA